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ABSTRACT

Written to inspire and encourage librarians to try new ideas with puppets, this generously illustrated book covers financing; some actual uses, e.g., library mascot, a get-acquainted friend, an informal puppet corner; library instruction through puppet use; puppets as part of media-loan kits; and puppets as storytelling aids. Ideas on play production include discussions of the script, action, voice, and rehearsals, as well as sound effects, special effects, and props. Professional puppeteers are also discussed as being an integral part of any library puppet program. Techniques and patterns for making puppets are included, along with several articles describing library programs, and a listing of resources which includes organizations, suppliers, publishers, and additional publications. (Author/MBR)

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A Puppet Corner In Every Library

by NANCY RENFRO

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COVER CREDITS: (front) JoAnn Stolley, librarian, with Carl and Kristen Lindberg.
(back) Marie Wilson with hippo puppet made by The Puppet Factory.

Foreword

A PUPPET CORNER IN EVERY LIBRARY *is written and illustrated by Nancy Renfro. It was initiated because of a strong belief by the author that the education of all children can be a joyful experience only through the adaptation of ideas and concepts that will allow for deeper creative involvement by child and instructor alike. A puppet is one means of enriching education which pleads for participation and creative interpretation.*

I am totally grateful for the enthusiasm, support and active assistance given to me by my husband, Robert T. Renfro, and Ann Schwalb, children's librarian at Tredyffrin Public Library and its staff in Strafford, Pennsylvania, for making this book possible. They enabled me to set up a pilot project in their library as well as to photograph our work in action at the library.

Special thanks to Lauren Stockbower, photojournalist, for taking many of the pictures shown in this book, and to Thomas Bernard and Judith Shepherd for their assistance.

I should also like to acknowledge my gratitude to the *Puppeteers of America*, who are earnestly working to propagate this relatively new but growing art form in America and abroad. I thank, too, the librarians and puppeteers listed throughout this book who unselfishly shared ideas and experiences.

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Introduction

Today's generation of "Sesame Street Kids" has made librarians everywhere realize that there is something quite extraordinary about puppets and that children's services can benefit from their use. Many librarians have already adopted and introduced a waifish puppet or two in some way, but, for the most part, the potential of this powerful learning tool remains virtually untapped. This chameleon of a creature can adapt its incredibly flexible personality into many areas of education, therapy and the arts.

What makes a puppet so special is its effectiveness as a means of communication and self-expression. A child can become the puppet and project himself through it. It serves as an alter ego for his thoughts and desires, and he feels no inhibitions about expressing them. When a puppet is placed on his hand, the child can easily hide behind this transparent facade and feel secure in the knowledge that he is not being seen. Whatever the child projects through the puppet, he feels no responsibility; the actions and words are by someone else, or, at least in his own mind, they are by someone else. When a puppet is placed on the hands of an adult, the child forgets that the adult is there, making it possible for a communications barrier to be completely broken down; for a moment a shy child becomes expressive, a normal child is more fluent, and a hyperkinetic child is calmed.

What is the key that draws a child to a puppet? It is empathy, a building block of learning, a molder of personality and of life itself. Empathy towards a puppet is similar to that which a child feels for an animal; the empathy is directed toward something smaller, more defenseless and more frightened than he is. There is a strong need to fully love, protect and guide these creatures, without rebuke, in

a parental way. If a puppet displays the opposite characteristics, a child may strike out in anger, thus releasing frustrations he is not permitted by parents or society. When lying on a table, a puppet is lifeless and helpless, for it has no emotions of its own and needs to be brought to life.

This extraordinary creature, placed on the hand of a child, soon becomes an extension of his thoughts and feelings, dramatizing the child's spectrum of human emotions—love, hate, anger, etc. The child can act out two sets of personalities simultaneously—his own and the one he chooses for the puppet. He may choose either an adversary or supportive relationship. He can focus on and take complete possession of his own finite world, plunging inward to his fantasies. Or, conversely, he can open outward, communicating with the real world. So, for the child, a puppet becomes an ambassador between his inner and outer world.

A puppet on the hand of a sensitive person can become an invaluable tool of communications. It can often draw children out from behind invisible walls of inhibition. A wisely worded question, either subtle or pointed, can trigger a response that can be used as a foundation for even deeper and more significant questions. For the librarian this puppet, used as an ambassador-at-large, a permanent live-in resident at the Library, can thus become a strong motivational force toward library/child intimacy.

A library need no longer be a place for children to come and hurriedly choose a book. It can be an important part of their lives, associated with many of their interests. The use of puppets can establish a link for these interests and provide one more reason for children to linger, enjoy and learn.

Using Puppets in the Library

This book is written to inspire and encourage librarians to try new ideas with puppets.

The best way to approach puppetry is fearlessly! Try anything! The wonder and artistry of a puppet is its absolute flexibility and need for individual interpretation. There are no right answers, only the ones that work best for you. Although research into and observation of the style of other puppeteers is always useful, one's own experimentation is the most valuable experience. Hand puppets are used almost exclusively in this book, as they are easy to handle, require little technical skill, and are the best medium for pure, spontaneous expression. String operated marionettes, rod puppets (operated by any type of rod) and shadow puppets (silhouetted cut-outs behind a translucent screen) are other types of puppets that require special skills and are beyond the scope of this book. Some ways puppets can be used in the library:

— As a Library Mascot or Symbol
— As a Get-Acquainted Friend
— In an Informal Puppet-Corner
— As a Way to Teach Library Concepts and Functions to Children
— As a Media-Loan Service
— As an Aid to Storytelling
— For Play Productions by Children and/or Librarians
— For Children's Workshops
— As a Cultural Enrichment Program by Professional Puppeteers for the Community as a Whole

Supporting a puppet program

A puppet program begins at the library principally with the enthusiasm of the librarian. It is the librarian who must generate the sparks to keep such a program moving. With some careful planning in the preliminary stages, acceleration of community interest in the

program could be achieved. There is something almost magical that occurs whenever puppets are mentioned. A rolling stone in the right direction could gather support from both parents and civic groups. Some suggestions for promoting a puppet program are:

- Feature articles and photographs in the local newspaper.
- Have the library mascot puppet appear regularly as an emblem on flyers, stationery and bookmarks.
- Print special take-home flyers for children, with ideas on making a simple paper puppet or finger puppet to cut out and color. Include a poem, riddle or suggestions on related storybooks that could be used with the finished puppet.
- Take a puppet on a classroom tour to talk about library activities.
- Visit local civic organizations with some sample puppets and explain library goals.

Community Participation

Involving the community in the puppet program will help reinforce library/community ties. Often, groups are looking for new and imaginative ways to devote time, money and energy.

- Request materials, such as fabric, buttons, trim and yarn from individuals, seamstresses, clothing manufacturers or stores. (For example: fur scraps at fur stores, remnants at fabric shops, yarn at yarn mills, etc.)
- Ask a local craft shop for special items such as doll eyes, felt squares, sequins and styrofoam balls at wholesale prices.
- Request other materials at specialty stores, such as lumber for a stage from the Lumber yard, hardware goods from the hardware store, and paper products from a party shop.
- Approach local civic groups or vocational high school classes to build a stage and make the puppets.
- Form a parents' volunteer group (perhaps during storytelling hour) to make or repair puppets.
- Approach some high school English classes about writing scripts.

Financing

by ANN SCOFIELD
Children's Librarian at Tredyffrin Public Library, Strafford, Pennsylvania

To undertake a project that requires an initial outlay of money that the library does not have available, outside funding must be sought. Local businesses, community organizations and civic groups should be tapped. Using the yellow pages and, more importantly, local contacts, canvas likely groups, with particular emphasis on groups which could benefit from the favorable publicity that goes along with such a program.

In raising money, I have been particularly successful with toy stores, whose primary clientele are children and local banks, whose clientele are their parents. No matter what the source, however, be prepared to delineate the public relations benefits to the company and/or financing group. It is important to point out that its name will appear in all press releases and all printed matter which will explain the program. In addition, I have also designed special bookmarks and flyers which can be handed out, both at the funding source and at the library. Such public relations, especially for a program to benefit children, is a potent selling point, and it is a wise businessman who appreciates this fact.

In summary, when trying to get funding for a program you consider worthwhile—and you must believe in the program itself for your lobbying efforts to be effective—be persistent! Make your search for funding sources as comprehensive as possible, but allow yourself plenty of time because this is an important preliminary step.

- Have an organized program presentation. It need not be in its finished state, but you must be able to convince the prospective funders that you have a clear idea of what will come about with proper funding.
- Be as specific as possible, as far as benefits to child, to parents, library, community and even society at large! Go as far as you like, but be able to show some concrete benefits and specific goals that you hope to accomplish.
- Suggest an amount of money that you would like. When donors realize you are thinking of $100, they are more likely to get involved than if the amount is unspecified. Also, be able to itemize, in a general way if necessary, what the contribution will buy.
- Suggest some public relations ideas, be especially clear about flyers, news releases and other publicity that you can provide.
- Be persistent. If your first attempts are unsuccessful and you must make the circuit a second time, be flexible enough to suggest a lesser amount of money or an alternative approach. Also, try to discover new, untapped businesses and civic groups.
- Finally, investing in a puppet program does not require a great deal of money. You can begin on as large or as small a scale as you wish. More important than money is enthusiasm. If you believe in an idea, enthusiasm can stretch a little money a long way!

A Library Mascot or Symbol

Lolo Land, Mortimer Mouse, Sly Sam or Bartholomew Bookworm are just a few names you may have seen in the newspaper lately. Somehow, they are always in the public's eye—even competing for the headlines with the mayor and school board.

What better way of strengthening community ties with the library than by adopting a single, identifiable symbol puppet (permanent live-in resident of the library), some of which children and adults enjoy receiving. His image might be reinforced in many ways, for example:

The newspaper could carry photographs of Sly Sam:

- Appearing for a visit at the zoo on "National Zoo Week"
- Escorting a famous author around the library on "Meet the Author Day"
- Eating sukiyaki at a Japanese restaurant during a book theme week on Japan
- Rollerskating the library on "Come for the Fun Is Week"
- Preparing books for the annual "Book Fair"

From time to time Mortimer Mouse could attend even events, he might:

- Hunt for eggs at an Easter Egg Hunt
- Visit an orphanage or home for the elderly, beloved with gifts from a civic group
- Attend local homes or fairs where he might put here an impromptu performance up to date
- Christmas card with a group of children
- Watch in a parade, on a float
- Host a children's event

Small of stature he might be, but he could quickly come to symbolize the community spirit of the library. This special puppet should have an identifiable location in the library where children could come and request an audience with their new friend. He could be hanging above the mask of children or on the librarian's desk, where the puppet could be used as a get-acquainted tool. Mortimer Mouse and Sly Sam should not be freely played with by the children, as this spoils their illusion and sense of importance.

ALFREDO HOUND

Fashion a home for Alfredo from a small grocery carton. Build him a roof; use paint or contact paper to decorate the outside.

WILLY WORM

An apple is an ideal home for some creatures. One can be made by covering a styrofoam ball with a layer of paper mache. Cut out a hole and paint bright red; coat with shellac or varnish for a high polish. Worm pattern on page 71.

LULU LAMB

A sleeping animal can be happy in a shoebox. Make a miniature pillow and blanket with edging of lace. The children will love to help tuck her in at naptime!

A Get-Acquainted Friend

One of the simplest ways to use a puppet in the library is to establish an "intermediary" or "get-acquainted" puppet. The one selected could double as the library mascot. It should be one of which the librarian is fond. Animal characters are often the most popular with children, especially if it is a friendly one with a happy face; a dog, skunk, mouse, frog or hippo are but a few suggestions.

Three things should be established initially about the puppet—*its name, its personality* and *its voice*. A well chosen name will help make it a legitimate member of the library staff. His personality traits should be as much a part of him as is his name—is the puppet character shy, dumb, wise, silly, dainty, sweet or nearsighted? (Think of the seven dwarfs—Dopey, Sneezy, Grumpy, etc.) Is he always scratching himself, sneezing a lot or nibbling on children's noses? It will be these peculiarities that make your puppet distinct and endearing.

A voice decision should not be difficult. The librarian may simply use her natural voice or she may experiment in raising or lowering it. Ventriloquism is not at all necessary. As long as the librarian moves the puppet's mouth or head while it is talking, the children will be unconcerned that it is the librarian who is speaking. It is amazing how quickly they will empathize with this puppet.

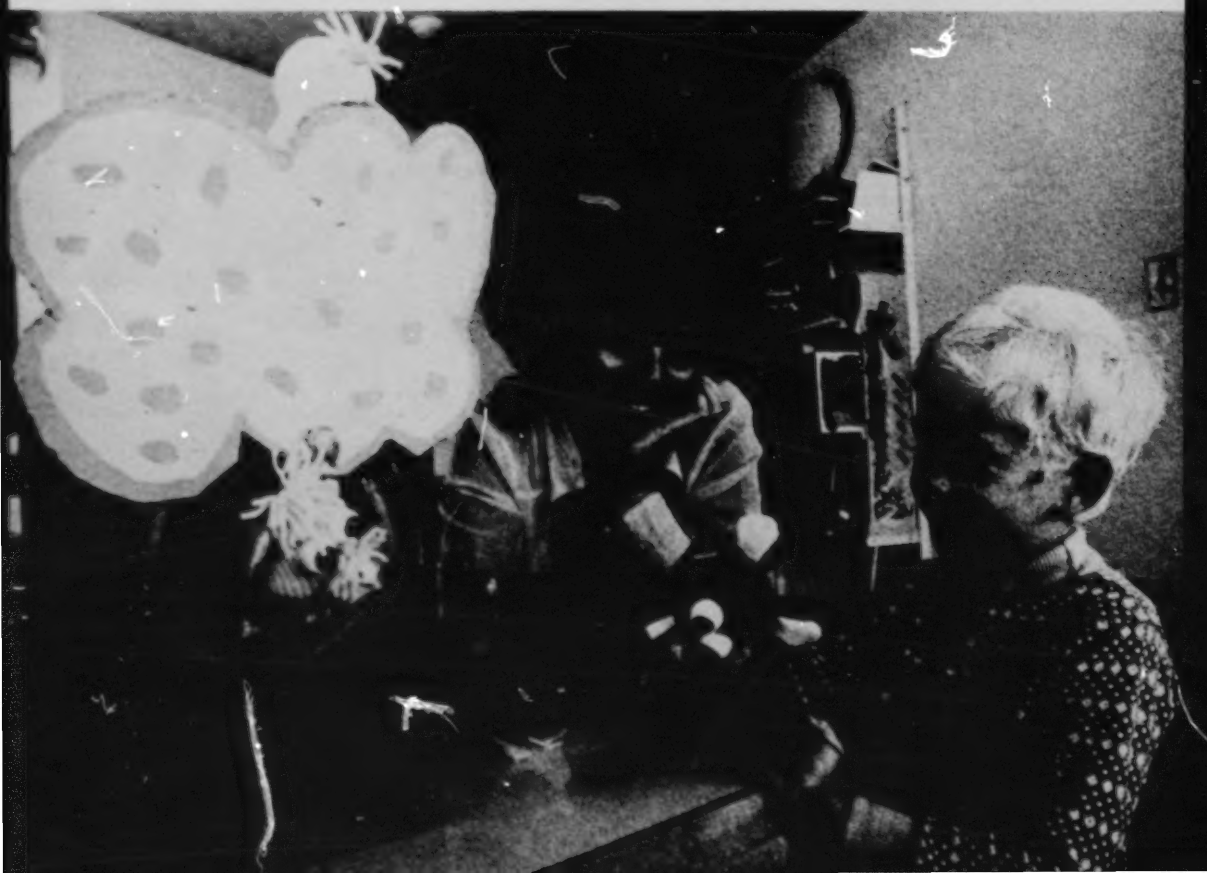
The puppet should be in full view, whether on the librarian's desk, sitting inside an open box of some type, lying in a shoebox bed or peeking from a hole in a cardboard-carton tree. A child becomes curious easily and will be drawn to the puppet. After introducing the newly found friend, the librarian will then find it quite easy to talk to the child with the puppet, asking any type question that will draw out shyness and information. If the child is looking for a particular book, the librarian could use the puppet to explain how the library is arranged and how to go about finding a book. Any legitimate "human excuse" can be used to retire a puppet; for example, he is tired and needs a nap; or has a headache or wants to finish reading his book. (A miniature book collection next to the puppet would be a meaningful conversation piece!)

Perci Foy, a teacher in Statesville, North Carolina, has had great

success using a raccoon puppet as a get-acquainted friend. He lives in a large paper bag beside her desk. Perci always makes sure the bag is left open (some children are sensitive to the idea of a puppet being closed up) and reaches her hand inside the bag whenever she wants to bring him out to play. She might have the children recite a poem or little song for the puppet. At other times he appears with a special prop such as an Easter bonnet, a funny valentine or a new book.

After introducing the newly found friend, the librarian will then find it quite easy to talk to the child

JoAnn Stolley, Librarian, and Carl Lindberg



An Informal Puppet-Corner

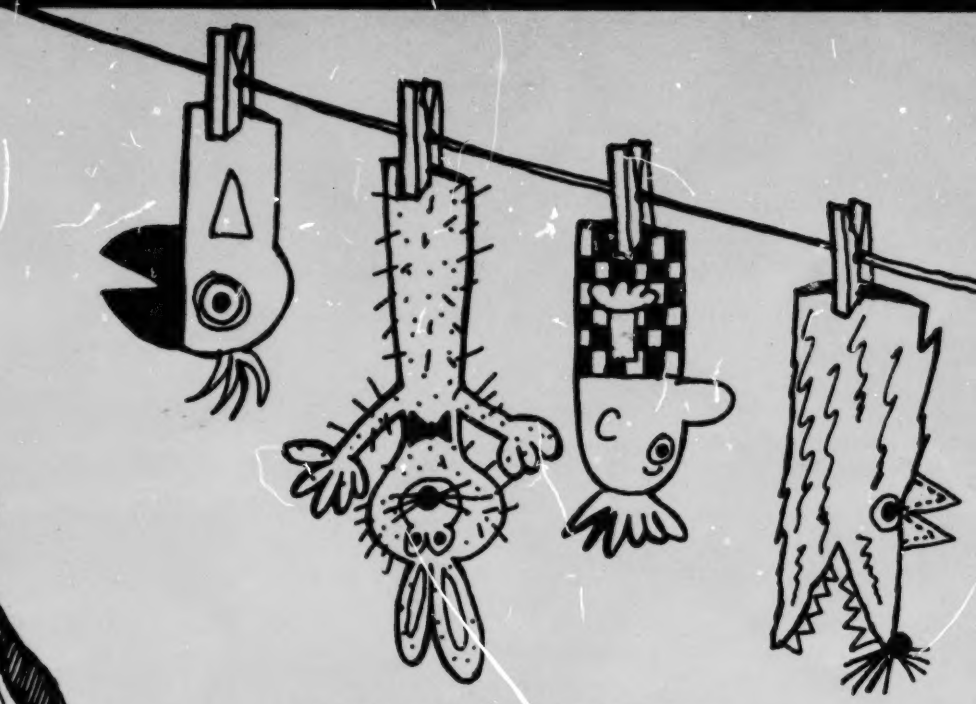
One of the most effective means of integrating puppets into the library is setting up an informal Puppet Corner. The space need not be large and would best be arranged in some convenient area within the children's department. It could begin with as few as a half a dozen puppets and might grow to a hundred or more. The Puppet Corner should be a flexible and informal arrangement that includes puppets, props, related storybooks and a small window-type stage (with a curtain, which children enjoy for spontaneous play acting). The corner will serve as a focal point in the library where children can browse and enact impromptu skits without the librarian's assistance or intervention. Puppets displayed with the matched storybooks are an intriguing invitation to check-out material.

Puppets could be arranged on a table or displayed on a wall. A visit to the clothing hardware section of a large department store will aid the librarian in finding useful items with which to display her puppets. Such gadgets as multiple skirt hangers, cloth shoe bags, shoe racks, or ordinary spring clothespins strung on a cord are ingenious for hanging puppets. Also, in the same department, she will find clothing storage boxes of various sizes for storing puppet equipment when not being used.

A colorful sign over the Puppet Corner might read:

— Find a Book—Find a Friend
— Give a Puppet a Name
— Please Love Me
— Play Quietly With Your New Friend

Assimilating puppetry into the library through the Puppet Corner can be accomplished almost overnight. The librarian will be astonished at its instant popularity, appeal and value. It is also astounding to find how quickly a simple beginning can generate enthusiasm to pursue other ideas and elaborate on the Puppet Corner concept.



SPRING CLOTHESPINS ON A CORD

HOOK AND CURTAIN RING
(see page 81 for wood puppet tree display).

CLOTH SHOEBAG

A Way to Teach Library Concepts and Functions to Children

The card catalog is often an early stumbling block for children who are learning to use the library. They easily become discouraged when they do not know how to locate a book. A puppet can offer an enlightening experience for both child and librarian in learning to find a book, looking up reference material, understanding library

Marie Wilson, Assistant Librarian, and Maureen Morroney

rules and caring for books. Puppets leave an indelible impression on a child's memory and serve as an invaluable teaching tool. Some ideas using puppets might include the following:

SHERLOCK HOLMES is precise and calm, and in his detective-like manner could take the children through the library with his "Magnifying Glass Tour", explaining shelf layout, reference book location, and checkout tips. Games specifically designed for Sherlock could be fun. How about a treasure hunt search for a missing book. Give each child the name of a book to look up, which, in turn, has a note to look up another book, etc. It could end up with a surprise or award.

DIRTY DOG RALPH is a member of the library staff who is not very popular. Using an old book to demonstrate how badly books can be treated (folded corners, dirty fingerprints or pawprints, chewing gum and candy) would make the children giggle, but still leave an important message behind, with them.

WHISPERING WALLY could be an effective puppet for emphasizing voice levels. As a counterpart, LOUD-MOUTH SALLY could demonstrate a very real point. The two could be discussing a book, with Sally reaching a louder and louder crescendo and finally disturbing the entire library. Library manners as well as a graphic illustration of the meaning of "loud" and "soft" could be effectively demonstrated.

PETER RABBIT could teach the difference between fiction and non-fiction in literature. He could read Beatrix Potters' book, *Peter in Mr. MacGregor's Garden*, emphasizing that the story is for entertainment and enjoyment and is fictional. He could then read a science book about rabbits and point out its factual basis.

WILLY FIND-IT is a know-it-all, but a cute know-it-all, who hides among the books and knows where to find everything in the library. If he cannot find it, then certainly his serpent cousin, SAM CERTAIN, can. "What I don't know, my big cousin does!" emphatically states Willy Find-It. Characters such as these and large flash cards similar to those in the card catalog could join forces to teach how the Dewey Decimal System works. The puppet and the children then could search the file and find a book together, thus reinforcing the search process.

This chapter was inspired by Mary Curello Bonadies, a reading specialist, from Hamden, Connecticut. Mary researched and developed many ideas in this area as a volunteer at the Hill Elementary School. She initially created a complete unit on puppetry as a way of exciting children about the library through a theater course in Southern Connecticut State College.

A puppet can offer an enlightening experience for both child and librarian in learning to find a book

A Media-Loan Service

As loan items, puppets promise to have tremendous appeal in either audio-visual services or book departments. It is a delight to watch a happy child carry home a puppet in a see-through bag. Comprehensive kits containing puppets, scripts, cassettes and props are viewed with approval by educators, youth leaders and therapists who work with children in the community. Depending on its budget, a library may wish to begin a test pilot project modestly with only a dozen puppets and gradually expand to a hundred or more. The following are suggestions for loan services:

As a circulating loan item – Puppets for loan can be attractively displayed in an open area that is easily accessible to young children and described in the Puppet-Corner section. Identifying marks and catalog numbers should be written in indelible ink on tags which are sewn inside of puppets. Circulation limit of one week is recommended to allow other children a turn.

As a book-related kit – Puppets may be grouped with storybooks and changed periodically to meet library needs. A book-kit would consist of the storybook and one or two lead characters as a minimum (a hen for HENNY PENNY; a spider and pig for CHARLOTTE'S WEB; a cat for A CAT IN A HAT, etc.).

More elaborate kits could contain a storybook, a cast of characters, scenery and some props, such as a toy musical instrument, a miniature football, a plastic bowl and spoon or party favor. (Party shops and the 5 & 10 store have all sorts of plastic items and toys to enhance a kit.) The number of items in a kit should not be excessive, as some room should be left for the child's imagination. A supplementary sheet, as part of the kit, could give hints on how to make additional paper puppets, milk carton props, scenery and sound effects. A reference list of "how-to" books in the library would be an added bonus.

As a kit in conjunction with other audio-visual material – Filmstrips, flashcards, flannel boards, cassettes and other A-V materials are all excellent resources to combine with puppets. Most libraries already have a variety of educational materials from which to choose. A fresh and imaginative look at alternative ways of using these materials in conjunction with puppets would broaden and extend their useability and simultaneously reinforce learning skills.

Almost any idea could be adapted into a versatile checkout kit, complete with puppets and other material. Some familiarity with the contents of available resources would help the librarian in assembling kits. Kits might consist of a cassette or filmstrip, storybook and one or two puppets. Focus could be directed toward a variety of

subjects such as "Australian Desert," "Traffic Safety," "Caring For Pets," and "Dental Hygiene." Some sample audio-visual kits might include:

- *Family Relationships* – Puppets of varying ages.
- *Nutrition* – Food shaped puppets, such as a carrot, fish or apple.
- *Speech Correction* – A puppet with an extremely flexible mouth to practice sounds.
- *Community Helpers* – Puppets such as a doctor, policeman or mailman.
- *Pollution* – Representational puppets such as air, water, buildings or pollution symbols.

Kits could include a notice of instructions on the care and handling of puppets. Tredyffrin Public Library sends out the following announcement with their kits:

PUPPETS

Puppets circulate for 7 days. Please be prompt in returning to library, so other children may have a chance to enjoy this puppet. Overdue charge is 10 cents per day, beginning the date that the puppet is due. Sorry, no renewals on puppets.

This puppet has been specially reinforced to be "child proof", as well as child safe. However, we realize that some puppets will invariably wind up in such unlikely places as a bowl of cereal, a dish of gravy or atop a chocolate ice cream cone; for this reason, all puppets are *hand washable*. We urge you to return puppets in good condition, for the sake of the next patron. Otherwise, a charge of $1.00 will be made for repair and laundering.

Hope you enjoy this new service!

An Aid to Storytelling

A puppet can be a joyful creation in itself, or it can make possible that brief visit into the land of make-believe, combining the magic of a voice, a gesture, a sound and a tale to be told.

There is probably no more appropriate place to use a puppet in the library than during story hour. A puppet is a guaranteed attention-getter upon which the children can quickly focus. The illusion of a *story-come-to-life* is so grand that children often develop a oneness with the characters and story; their attention span lengthens and sequential memory capacity is heightened. A child unquestionably loves a puppet—its big funny nose, its bright splash of hair, its cuddly body—and the tales told are not easily forgotten.

A librarian need not feel she should be an experienced actress to use puppets effectively. The informal setting of story time allows for naturalness of voice, acting and puppet manipulation. The storybook itself is the theater, the book's text is the dialogue and the illustrations are the scenery. The librarian's lap is the stage. She need not depend on drama unless she wishes. It is fun, however, to experiment with voices that are high and low, squeaky and grumbly, zippy and slow for certain characters; a natural voice, however, will do just fine. Ventriloquism is not necessary to project a voice through a puppet. As long as the puppet's mouth or head is moving during dialogue, the children are unconcerned about the actual origin of the voice.

Ways to use a puppet during storytelling

Use a puppet narrator to tell a story, such as: a *zookeeper* for an animal story; an *eccentric author* puppet to autograph names for the children; a *lifeguard* for a story with a beach theme; or *Mother Goose* for reciting nursery rhymes. The puppet could read the entire story, stopping occasionally to comment upon the story or direct questions and show pictures to the children.

Developing an idiosyncracy in the character will make it more endearing – he could sneeze frequently (being allergic to perfume or candy); he could fall asleep sporadically (much to the dismay of the librarian); or he could start talking about his pet rabbit (who could hop up often and interrupt the story). Any personality kink will make him seem more human

and add refreshing breaks to the story session, as well as giving the librarian opportunities for more creative freedom.

Use a lead puppet within a story, such as: a boy in pajamas for Where the Wild Things Are; a monkey for Curious George; or a mouse for Brown and Annie. This method will aid the librarian in developing skills for a more complex cast later. This single character remains the focal point throughout and acts as intermediary between story and children. It, too, can weave in and out of the story, exhibiting proper emotion whenever its own dialogue appears.

Use a cast of characters on the librarian's hands as the story unwinds. A child may be asked to turn the pages as the librarian reads from the book and performs the entire story above her lap. The cast of characters and props can be assembled inside a large paper bag or basket and set beside the librarian's chair. This way she can reach in and out for each puppet as needed. Another idea that is fun to try is to sew many oversized and colorful pockets onto a long skirt or apron. Puppets and props can be hidden in various pockets and taken out as the story progresses. Children are thrilled to see what surprises these pockets hold.

A single prop, such as a fish aquarium, toy village, potted plant or dollhouse placed near the librarian so young children could give the story a point of interest around which to focus.

Use children to interpret or pantomime puppets while librarian reads story. Either standing in front of the group or sitting in a circle, the children could take turns performing with the puppets. The librarian has an opportunity to reinforce concepts in the story by first telling the story while the children listen and then doing it a second time with the children actively performing. The second time around they are familiar with the plot and also are delighted with the chance to re-act it. Stories with a great deal of action are ideal for young children to pantomime.

Reinforcing storytelling

If the children did not have some opportunity to [illegible] the puppets during the story, it is important for them to do so afterwards. Intimate contact with a puppet, especially after empathizing with it in drama, further heightens the overall impression upon a child. The librarian should allow a few minutes for each child to satisfy his curiosity by talking, holding and loving the puppets. She can, by so doing, be assured of their warm memories and a strengthened link between herself, the story and the puppets.

There is nothing that delights a child quite like making a puppet of his own at the completion of a story, while enthusiasm is high. Paper finger puppets, envelope or paper plate puppets can be made in fifteen minutes with minimal materials. (Crayons or colored markers for indicating features and strips of construction paper for arms, hair and arms are all that is necessary.) Instructions for

[illegible] of Nancy A. Cole, puppeteer, Weston, Ontario (Canada), using packets in a skirt for storytelling. Fabric covered board on the apron as stage.

making easy paper puppets can be found elsewhere.

Reversing the process can also be interesting, for example, the librarian might have the children make puppets first and use them as characters in the chosen story. If the children all make the lead character, such as Henny Penny, then they can take turns improvising along with the story. The librarian might designate different characters to be made by each child. If there are too few characters for the number of children, duplicates would take their turns. Or other characters might be added to the story. Certainly *Henny Penny* lends itself well to a barnyard full of creatures, as does *George and Martha* with other hippopotami bystanders, as does *Madeleine* with a group of schoolmates, and *Millions of Cats* with innumerable cats.

To achieve full participation by the group, some children could be called on for sound effects like animal calls, train whistles or toy musical instruments. And, finally, others could be asked to hold a prop and manipulate it when needed. props might include a drawbridge, a bathtub cut from that cardboard or a toy shovel.

A puppet is a guaranteed attention-getter

THE ART OF
THE STORYTELLER

The art of storytelling not only discovers a voice and gesture but also expression. By practicing in front of a mirror, the librarian might explore such expressions as anger, love, happiness, joy and sadness. The children become much more intensely involved with a character whose feeling evoke their sympathy.

A CHEESE HOUSE

A CHEESE THEATER

FELT FINGER PUPPET
(actual size pattern)

Sew together two felt body sections, with felt ears sewn into top. Add yarn whiskers, craft shop wiggle eyes, button or pom pom noses. Decorate with sequins, ruffled trim skirts, ribbon bowties and other mini-costumes. Add a tail.

A BOOK THEATER

A book is a natural theater, since the interior, front and back easily become scenery for a puppet show. Keep the book closed when introducing the story, then set it up on a table. The outside of the book can be facing the audience, while the librarian stands or sits behind and reads from the inside. Simply cutting out characters and gluing them to tongue depressors make easy puppets, which can glide along the top edge of the book. Scenery or props can be attached to spring clothespins and secured on top of the book as well. If the librarian knows the story well, she might turn the inside of the book out, facing the audience, and flip the pages to create different scene changes. Children enjoy imitating this idea at home. Finger puppets can also be used with this method.

— Idea by Connie Bretz, storyteller, at Phoenixville Public Library, Phoenixville, Pennsylvania

A THEATER-IN-A-CUP

An idea for librarians to try during story hour is to have the children make individualized paper cup theaters. Each child can make his own *story-in-a-cup* with which to playact, while the librarian reads from the book.

To make a cup theater, fold out the handles of the cup and hold as one normally would. Punch two or three holes (one for each character) on the bottom of the cup with pointed ends of scissors. Insert plastic straws through holes. Have the children draw their characters with colored markers or crayons. Cut out characters and attach to tips of straws with a small piece of masking tape across the back. Scenery such as a house, tree or ocean waves, complete with sunset, can be secured to upper rim of cup with tape. To operate puppets, simply maneuver straws from below cup and pop up and down. Scenery and characters can also be cut from cartoon strips and magazines. Children will enjoy decorating their theaters with bits of trim, glitter and scraps of paper.

Impromptu puppet shows — for elementary age students

by ANN SCHWALB
Children's Librarian at Tredyffrin Public Library, Strafford, Pennsylvania

As part of day camp visits to the library or classroom visits, I've tried impromptu puppet shows. *Impromptu* is the key word, since it's not difficult to put together a play when there are weeks for rehearsal and preparation. However, I was curious to see if puppet shows, completely spontaneous and unrehearsed, could be accomplished with classes of children that I see on a one time or on a very occasional basis. If this could be accomplished successfully using techniques of creative dramatics, we'd have a great tool at our disposal to enliven book talks and orientation visits to the library; if not, the puppets would be used in a much more limited capacity.

As events unfolded, not only were impromptu puppet shows possible, they were also tremendous fun. I wanted 1) group involvement, so that any number of children could participate and 2) some degree of quality, so that kids could be proud of their efforts. The only preparation on the part of librarian is to be ready for a fast-paced session.

When the group arrives, volunteers choose puppets off the wall. As the actors take their selections behind the stage, the audience tries to develop a story line around the chosen puppets; this task is a challenge since the puppet combinations can be totally unrelated—a bat and a polar bear, or a mouse, a sailboat and lion. When the audience is reticent and cannot come up with any ideas, it is the librarian's role as catalyst to ask questions or create a situation in which thoughts can begin to flow.

In the instance of the bear and the bat, the class wanted the former to battle and destroy the latter; however, with subtle persuasion it was possible to help them think of other alternatives, and the class finally decided that a surprise ending would really be preferable. The animals approached as if to fight, thus salvaging the class' original idea, but through a series of interactions, the animals became friends, in this way making the plot more palatable. Children delight in the spontaneous nature of these scenarios. (The audience has a great sense of involvement, since they not only know the ending, they in fact helped to create it.) The actors have the freedom

to improvise, as long as they conform to the basic outline of the agreed upon plot. All in all, these ventures have been wildly successful, while reinforcing principles of creative dramatic, story development and imaginative thinking. Collective enthusiasm has carried the group in every case so that even the shyest child clamors for a chance to be a puppeteer and others, who don't get a turn behind the stage, delight in being directors and determining the story line. Some considerations to keep in mind:

Keep the idea short and fast moving. Children like to tell lots of details; however, in the interest of the audience (and so that others may also get a chance), the play's movement should proceed quickly from the initial problem to its final solution and denouement. Although exhausting for the librarian, as soon as one play is finished, move to the next set of actors and begin to create the next scenario.

Let the group determine the play. I intervene to suggest alternatives only when no one has any ideas or the story line seems too dismal, too brutal or is otherwise unacceptable; however, if after an attempt to elicit a story line which is more acceptable, the class still sticks to its original plot, I let them proceed. It is important for children, as it is for anyone, to feel that their input is respected. I want children to feel that it is their play and that they determine the play's action, rather than ideas originating from the teacher/librarian authority figure.

The critical factor, however, is to be expedient in deciding on a play. The play should have action, and should have a beginning, middle and ending so that the organization is clear in everyone's mind, audience and actors alike. It is essential to keep the flow of action moving, so that plays are completed in a brief span of time (we take 8-10 minutes, total, to plan, discuss and enact each play). Try to help dull plays become more lively; the class should not be bored by its own play. Most important in my mind is that the children have a sense of pride about their endeavor and that this form of expression leaves a positive impression, so perhaps their next venture will be a little easier and a little less frightening for them.

For Play Productions by Children and/or Librarians

The script

There is a wealth of story plots in any library for putting on shows. Although the number of actual scripts is limited, improvisation from storybooks is easy and effective, and it provides infinite possibilities. More than likely, the story selected will not have a script. Young children work best within a framework of an outlined story plot which allows them freedom to improvise on a spontaneous level. Oftentimes children become so engrossed in reading the script that the rest of the play suffers, spontaneity is lost and a mechanical aspect results. Older children, on the other hand, enjoy writing their own scripts and often feel more at ease with one.

A community volunteer could be asked to write a script, or perhaps a high school English class could conduct a competition. The winner could receive a special award, such as appearing in a photograph with some of the puppets for newspaper publication. In this way, the librarian could begin building a repertoire of scripts.

Regardless of who writes the script, it is important to limit the length to 15-20 minutes for initial shows and to avoid wordy dialogue. A good deal of action direction should be part of the script. The script may follow the storyline closely or be altered slightly to change the nuance; on the other hand, the script writer may let creative thoughts have free reign, and create a script that bears little resemblance to the original story. The librarian's own approach to the "purity" of the original story will govern, to a large extent, the creation of the script. By analyzing "Sesame Street" and other quality children's shows, the librarian can gain much insight into effective storytelling and play production techniques.

An easy way to begin play production is to simply read from the storybook, backstage or frontstage, while the puppets move to the action. This approach requires little dramatic skill and goes one step beyond the usual storytelling method. Progressing to the next

level of dramatic puppetry is the coordination of action with voice, which is either spoken simultaneously or pre-recorded on tape. In the beginning it is easiest to start with a partner, as this permits more available hands for puppets and props and allows for lively interaction between puppets on stage.

The action

As a rule of thumb, the puppet should move its mouth, head or body when it is talking. It should never be completely static. Even when another puppet is talking, subtle responses are required so that it does not appear to be a totally inanimate object. Observe two people talking. One is listening while the other talks, but while listening, he scratches his ear, nods his head, coughs, crosses his arms, or raises his head in surprise. This does not suggest that both puppets are equally in motion at the same time. There needs to be a special harmony between the puppets at all times, one taking precedence over the other at alternating times; this can be done either subtly or boldly. Again, study people in conversation and watch when they harmonize and, at other times, conflict.

Overacting and exaggerating a puppet's motions can be very effective at times and can be used in balance with the finer techniques of more subtle acting. Children prefer "big" movements and a great deal of action. Puppets have this special quality—they can jump higher, walk sillier, bend their arms in absurd positions and do things never dreamed possible by live actors. Take advantage of these attributes and use them to create maximum effects. *Making Puppets Come Alive* by Larry Engler and Carol Fijan is an excellent book for learning basic acting skills.

The voice

One of the most important parts of any puppet show is sound; dialogue must be heard clearly. No matter how good the puppets, the props, the action or the script, if it cannot be heard well, the show will flop. If the show is being performed live (i.e. without pre-recorded soundtrack), remember to speak loudly since the walls of the stage will muffle sounds. Also, direct voices upwards through the stage opening. Have another person listen at the rear of the

room for clarity as well as quality of voice and sound effects. The audience itself absorbs a certain amount of sound; in addition, it creates noise of its own and this factor must be taken into account.

Each puppet should have a distinct voice or gesture; a bug might have a shrill, vibrating voice and make quick, random movements; an old man might have a gruff voice, a bent back and slow deliberate movements. Analyze each puppet's personality and decide what characterizes him best. Try several different approaches in front of a mirror. Sometimes comical effects can be achieved when unlikely voices and gestures are mixed together; for example, a hippopotamus might have a twittery voice and a dainty walk. The more contrasting voices exist in a single play, the more interesting and dynamic the final production will be. Think in terms of contrasts: squeaky and grumbly; zippy and slow; screeching and smooth, to heighten interest. Play them on a tape recorder and listen with a critical ear. Librarians who find it difficult to imitate character voices should concentrate on a loud, natural voice and recruit others to play those parts needing an unusual interpretation.

The rehearsals

Young children (up to age 6) perform best at a spontaneous level. Few, if any, rehearsals are sufficient for them. They should not be expected to perform for an audience other than their peers or parents by special invitation.

Older children, who are more adept, can handle complicated play productions and delight in planning the plot, designing the scenery and creating sound and special effects. For them, at least three rehearsals are necessary.

The librarian-performer should rehearse as many times as is deemed necessary. The number will vary, depending on the audience and scope of program to be presented. An informal Saturday performance for the entire community will require many more rehearsals. Remember, the more rehearsals, the better and more polished the show will be.

The first rehearsal is just a warm-up; its function is to familiarize everyone with the play. Act with the puppets, making up the dialogue as you go along (unless following a script). Keep the dialogue free

and encourage new ideas. The first rehearsal may move slowly and be twice as long as the final show. In this warm-up do not be inhibited by mistakes or allow yourself to get hung-up on any one part. Move over these aspects and rehearse the show as a *whole*.

The second rehearsal is the time to work on the individual parts. Before starting, analyze the play and shorten the lengthy or overly wordy segments; emphasize the exciting parts by giving them prominence. Divide the play into sections and rehearse each section separately until it is acceptable. Be flexible at all times and take out as well as add speeches or actions. As in all other forms of creative drama, puppetry should remain moldable at all times.

Additional rehearsals should be spent concentrating on the two most important parts of the play, namely the action and the voices. Make sure that your puppet is showing off its personality to the fullest extent. The old man should act like an old man, the bug like a bug. Have performers practice characterizations in front of a mirror. Remember, unheard voices and inactive puppets can spoil a show!

During the last rehearsal ask someone to act as a critic. Some things to look for:

- Is there continual action throughout the show or does it seem to drag in places? A puppet need not stay in one place while it is talking – it should move about. There is a foreground, middleground and background in which to work, so use the entire stage.
- Do hands or tops of actors' heads show? This can quickly spoil the illusion of any play.
- Do the puppets express vitality and energy? Limp puppets, like sanguine people, can be monotonous and boring. A puppet reflects the puppeteer's mood – if he or she is tired, so too, will be the puppet. Always think ENERGY, while performing.

Related activities at the show

Since a play may only be 15-20 minutes long, additional activity might be scheduled. Some possibilities are: a visiting author, some sing-a-long fun, poetry reading, a puppet-making session or a live animal visitor that relates to the story.

Star appearance

One way of unifying a show is to introduce a leading puppet character such as a narrator, magician, holiday character (St. Patrick,

Abe Lincoln, Easter Bunny, etc.), a funny librarian or a library mascot.

Audience participation

An audience enjoys communicating with a puppet and becoming part of the show. This can be accomplished several ways:

- The puppet can ask questions during or after the show.
- The audience can ask questions of the puppet (many TV programs today have informal question periods, and a puppet could also use this format).
- The puppets and audience may participate together, as in a rocket countdown, repeating magic words, cheers or singing a tune together.

Publicity

Excite the public about your show beforehand. Publicize with pictures of the lead characters in the local newspaper, print bookmarks and flyers, tack up balloons over the stage area with a poster designed by some children, or have a puppet tour the classrooms making announcements.

The stage setting

Select an intimate sized room or area of the library. It is preferable to perform in darkened areas with planned lighting, as this enlarges the sense of drama. Whether the room is dark or light, plan to use one or two spotlights; you may use a flexible floor lamp, desk lamp or spotlight unit to highlight your show. Check sight lines in the audience area. Whether sitting on the floor or in chairs, puppets sould be visible from all angles.

Curtain Time

The first impression for the audience entering the stage area will be an exciting one: dimmed lights, waiting stage, background music. Try to start as close to the scheduled time as possible. Children easily become restless if forced to wait too long. Roll right through the first show with confidence. There are mistakes in every show, and often the audience won't notice. Some mistakes turn out to be quite funny (like a puppet falling apart or a prop tumbling into the audience). Glide over these; make a comment and capitalize on the situation. There is usually little time to repair a puppet during a

show, but keep some first-aid materials (masking tape and stapler) on hand backstage.

After the show

While the show is still fresh in your mind, write down critical notes in a notebook. Jot down those things which were most successful and on which you might elaborate in the future. Gather comments from other viewers, both children and adults. Remember that it is only through trial and error that show business skills are acquired!

SOUND EFFECTS

Whiz, bim, boom, whistle, toot! A show is also sound. A sound can create images as vividly as a scene. (Much of what we see is frequently associated with what we hear.) Develop a sound track that fits the play and also holds some surprises in store.

Records

Commercially available sound-effects records offer a dictionary of sounds: jungle noises, crickets chirping, crowds applauding, and a clock striking midnight, to name only a few.

Music records can be used as a background during the performance to create a special mood and effect. "William Tell Overture" for westerns, "King Kong" for horrors, "Star Wars" for science fiction, etc.

Tape recording

Custom-made soundtracks might include a variety of sounds such as electronic beeps from TV outer space programs, funny commercials, an overture from a record, and actual sounds such as slamming doors, father snoring, or sister practicing the violin.

Improvised sounds

The effect of these improvised sounds can be fun and surprisingly realistic. Experiment with various objects and then use them for special effects.

Sound	*Method*
Gong	Hit a pan with a metal spoon
Crash	Drop a metal pan filled with jar tops
Gunshot	Shoot a cap gun or air gun
Sword fight	Bang and scrape two large spoons together
Horse gallop	Alternately tap two inverted cups or bowls on a wood floor or board
Fight	Stamp feet, rattle cans, shake rugs
Rain shower	Swirl peas around in a wide pie pan
Bubbling stream	Blow hard through a straw set in a pot of water
Door slam	Slam two books together
Animal sounds	The actor's voices

SPECIAL EFFECTS

The audience always remembers the scene in which the soup burned and smoke billowed everywhere, or the one in which the balloon creature blew up so big that he popped! Here is a list of some special effects to add surprise to your show:

Effect	*Method*
Smoke, Steam, Fog, Magic dust	Blow cocoa powder off a powder puff
Snow	Throw white confetti
Mist, Rain, Spouting whale	Atomizer atomizer
Wind	Blow a fan on the set
Lightning	Flick lights on and off quickly
Clowns, Parties, etc.	Throw colored confetti and streamers
Party blower and horn	Tape a blower or horn to a narrow rubber hose and insert the hose through a puppet's mouth (the hose is hidden inside the puppet and can be blown from backstage)
Exploding balloon puppet	Paint or tape simple features onto a balloon, stretch the neck of the balloon and tape it over a narrow cardboard tube and tape. Blow balloon up through tube until puppet explodes (or pop balloon with a pin attached to a long stick)

SCENERY and PROPS

A scene can be as simple as a single broom or as complex as a jungle. Whatever the choice, keep the scene changes as simple as possible to save time between acts.

Tack scenes on a wall or back panel.

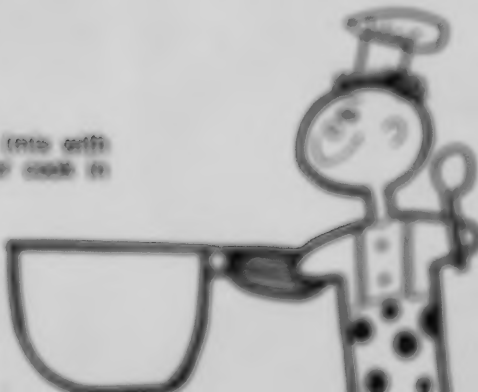
Waves, mountains, trees, caves, and grass can be attached around the stage opening.

Hang stars, snowflakes, silhouette, and bats from strings tied to wires or rods above the stage.

Use magnets to secure props on stage front (see page 38).

A puppet can sit in a bed, boat, car or sleigh. If you cut a hole through a box, insert the puppet through the hole, and operate it from underneath.

A puppet can use actual objects (mix with a spoon, measure with a ruler, or cook in a pot).



Two people can animate a school of fish, cars moving along a road, or an ocean of moving waves by moving a part of the overlay back and forth.

An umbrella, ice cream cone, magic wand or other personal prop can be added. Plastic or wood pulls the overlay. Velcro can also be used to attach props.

Flower, a ham, and magical charm can move around when attached to rods.

To make parachutists, crooks, or elevators drop down from the sky, release a string moving over a wire or rod above the stage.

To make a beanstalk grow or a snake rise up from the stage, pull a string moving over a wire or rod above the stage.

For Children's Workshops

One of the most delightful and beneficial experiences for the child is making a puppet. Even before the puppet is complete, it begins to come alive for the child.

Puppetry can be offered at the library as a single session or in a longer workshop program that culminates in a play. Young children (up to six years) work quickly and require only one or two sessions to become familiar with a story, make a simple puppet and present an improvisational skit. Older children are most proficient at putting together an informal play and require more work sessions. It is recommended that workshops be limited to 12-15 children for 1 or 1½ hour sessions, depending on the age level. Larger groups could be subdivided with additional leadership assistance.

Materials

Children could be requested to bring in materials such as scrap fabric, yarn, trim, buttons and throw-aways (food boxes, egg cartons, packaging materials, etc.). Basic materials kept at the library should include white glue, masking and scotch tape, construction paper, stapler, scissors, rubber bands and coloring medium (colored markers, crayons and/or paint).

Guide to planning workshops

Establishing the Play

The first session should be devoted to familiarizing the children with the story and choosing or assigning parts. The librarian may request that the children choose a story, by having each child find a favorite book (library skills could be integrated into the activity). The children could then compare stories and vote on their favorite choice. A story that the children select themselves has an added appeal, but some stories chosen may be too lengthy or have too few characters for the number of children present. In this case some juggling will be necessary. New characters may be added and others eliminated. Additional characters who are not related to the story could be used, such as a riddle man, singer, narrator or commercial break.

Making the Puppets

Easy paper puppets as shown in this book can be completed in one period. Young children will finish them in 10-20 minutes. Allow time for some spontaneous playacting within the same period, as very young children are anxious to try the puppets immediately upon completion. Older children will need the entire period to complete their puppet as they become engrossed in many details.

For a more ambitious puppet, paper maché or sewn puppets are recommended. They are especially enjoyed by the older children who take pride in a more "professional" type puppet. Allow three to four periods for completion.

Scenery and Props

Remember that simplicity in all areas is best. Scenery and props should be kept to a minimum to allow for quick scene changes. Children may paint a scene or mural on brown wrapping paper, build a cardboard prop or use real toys for props. This work could be assigned to a special committee or divided among the children. It can usually be accomplished in two periods.

If the library does not have adequate facilities for art activities such as mentioned above, there is no reason why participants cannot be assigned puppets, scenery and props to make at home. A preliminary demonstration at the library plus some puppet books to take home would be an excellent approach.

Rehearsing

Two or three sessions are preferred for a formal production. Not only does the rehearsal mean practicing the story, but it also includes the integration of sound effects, music, and scenery. A show takes coordination of these many parts and the more rehearsals, the more smoothly the production will flow.

Choosing a stage manager as well as other children to be in charge of sound effects, scenery, props and special effects is a good idea; it helps teach children responsibility and leadership qualities.

A Cultural Enrichment Program by Professional Puppeteers

by ANN SCHWALB
Children's Librarian at Tredyffrin Public Library, Strafford, Pennsylvania

Although the efforts of amateur puppeteers such as librarians and children are most important, it is possible to acquire the talents of a professional puppeteer to enrich the library's program for the community. The skill of a professional's performance, as well as the sensitivity of such an interpretation, are important reasons for trying to bring professionals to the library. They not only entertain a vast number of people, bringing elements of theatre and mime to an audience that does not ordinarily have an opportunity to see such talent, but they also serve as inspiration and role models for the amateur puppeteers in the audience.

Two methods which have been utilized at our library to schedule professional performances are:

a) Making use of grants.
b) Free performances, in exchange for publicity and exposure.

The first method, grant money, is not as difficult as one might imagine. Instead of applying for a grant oneself, the librarian can sleuth out individuals who have obtained grants expressly to perform their art; these individuals perform at no expense to the library, but are getting paid from their funding source. To find out about such grants, write to your local state's Council of the Arts, and contact museums and other local agencies to discern whether they know of, or have, such people available. Furthermore, talk to other librarians; word of mouth is one of the most effective methods of finding such talent.

The second method, persuading a professional to perform for no fee, is a little more difficult, since you are competing with clients who can pay for the professional's time. However, it is worthwhile contacting a professional puppeteer to explain your need, the intent of the program, the library's limited budget, but point out the degree of enthusiasm of amateur puppeteers in your community. If the professional cannot perform, it is likely that he or she might suggest

other likely sources to contact. Perhaps there is a local chapter of Puppeteers of America, which might be able to assist. In any case, what you can offer a professional is some good publicity, through news releases and strategically placed signs around the community, as well as a most appreciative audience.

Invite educators, recreation directors, and other personnel who might be in a position to pay for such a performance. In that case, the puppeteer's show at the library offers almost a certain possibility of more business or at least, wider exposure and the prospect of more bookings in the future. If all else fails, charge a nominal admission at the door and the professional puppeteer can have the proceeds as payment.

Steve Abrams, puppeteer from the University of Pennsylvania Museum, opens up his performance of "Folk Heros of the Puppet Stage" at the Ridley Township Public Library, Pa.

photo by Ho Baron

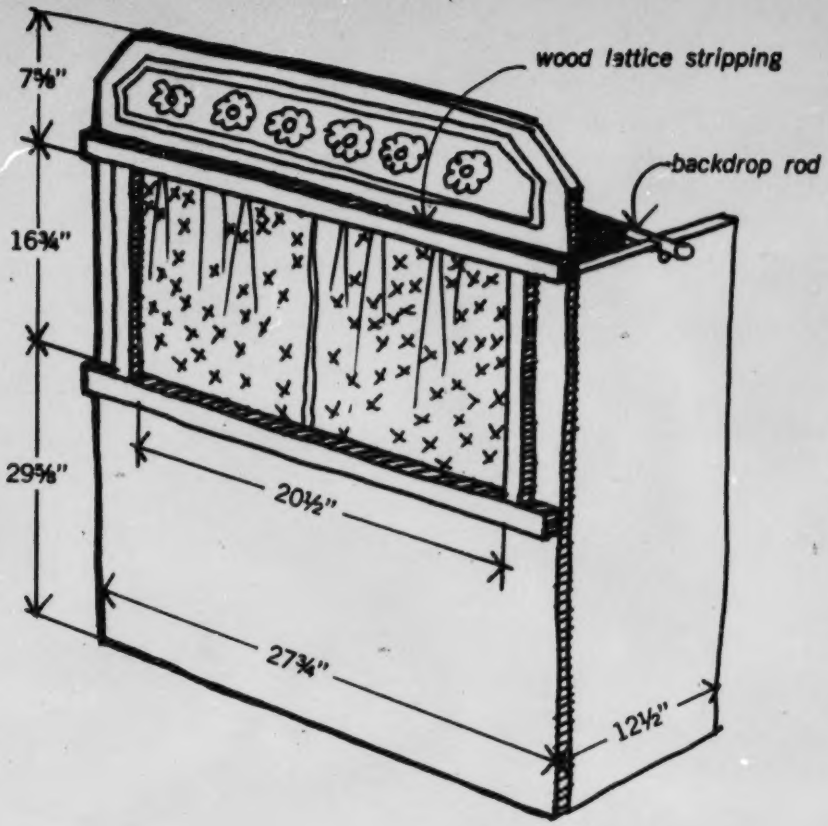
The Stage

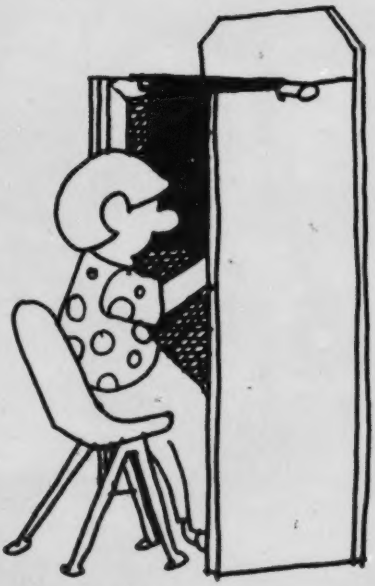
One of the most difficult decisions for a puppeteer or librarian is choosing a stage. Most people have a preconceived idea that a stage should be a box-shaped structure with a curtain window; this, however, is not so. It can take many other forms and shapes and serve a variety of purposes. The hand puppet stage can consist of almost any type of "wall" that will hide the performer and be high enough to reach with the hands, either sitting or standing. It may be a hard material such as a turned-over table or a soft material such as a blanket stretched across a broomstick. Many professional stages are open, three-sided structures, as shown on page 57. The advantage to this type of theater is that it allows acting to occur on three sides and gives excellent visibility to the audience. A curtain window is not necessary, but young children do enjoy them and love to open and close the curtain at will; it gives them a sense of technical control. It is also fun to play hide and "peek" with the puppets behind the curtains. A stage need not be a "stage" at all; it can be a paper bag, some over-sized pockets (as in Mother Goose's apron) or a shoebox.

A Lap Theater

This is an ideal theater for finger puppets, tongue depressor puppets or small hand puppets. Find a suitable size grocery carton or box that will sit comfortably on your lap. Cut out the entire back section with a mat knife or scissors. If box is not high enough to hide your face, cut slits along the two upper corners and bend top flap upwards. Make braces with two strips of cardboard and attach at a diagonal (on both sides) with paper fasteners or glue, as shown in picture. Add an extra piece of cardboard for a marquee if height is desired. Cut out a stage opening in front and decorate box with wallpaper, gift foils or contact paper. Add some tassel trims along the edges.

Simple scenery or props, such as a house, waves, or tree can be cut from rigid cardboard. Glue a spring clothespin down the back of cardboard prop as a means of securing onto front edge of window opening. Hang a piece of paper toward the back of box as a scenic backdrop. This may be painted a basic sky blue or with a picture scene.





A Compact Stage

This small, compact wood theater is ideal as a permanent library fixture. It can be built from one panel of 4'x 8'x ¼" interior plywood, fastened over 1" x 2" wood frames. Hinged sides can be provided so that it can be folded and stored away. A diagonal brace secured to the back will prevent it from collapsing. A 6" wide shelf placed inside the stage, below the stage opening is useful, on which to place props. Add a pull curtain and decorate with paint. Scenery or backdrop can be hung along a rod, resting across the top in grooves. Add some hooks inside to hang the puppets.

This stage was built by Bob Heiland for the James A Mitchener Library in Bucks County, Pennsylvania and is shown on page 81.

For ready-made frame, use canvas stretcher framing sold up to 64" in length at art stores.

A Small Window Type Theater

Using the Kukla, Fran and Ollie approach, two or more librarians can combine talents to create a more elaborate theater setting. For young children, a librarian as a "go-between" allows for personal rapport and full control of the audience.

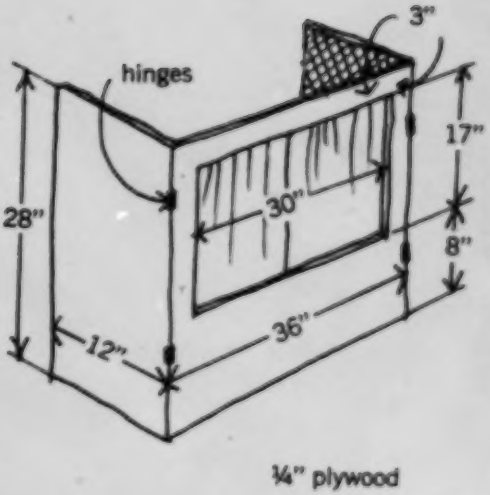
Marie Wilson, Assistant Librarian, with children

Stage by Gaylord Bros.

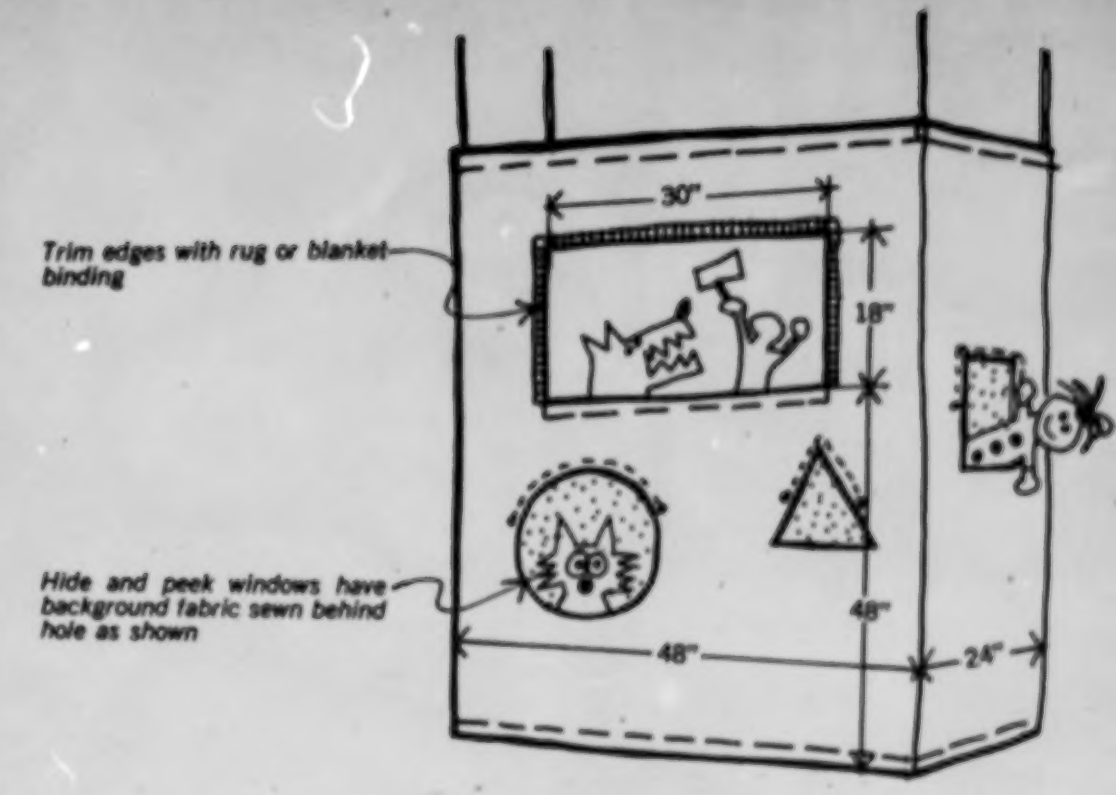
A Table Top Stage

A table-top type stage is portable and comfortable to work with. It can be used in a sitting or standing position (using the upper edge as a secondary vantage point).

Thomas Hudson, librarian, at the Pennhurst Citizen's Library, is shown here using this table top stage. This therapeutical developmental community for the mentally retarded have for some time been utilizing puppets as part of learning and enjoyment. The library services staff uses puppetry as a means of presenting literature and information to its patrons who have little or no reading ability. The three-dimensional experience is especially enjoyable to the citizens. Some can relate better to the puppet characters than to those in books or filmstrips.



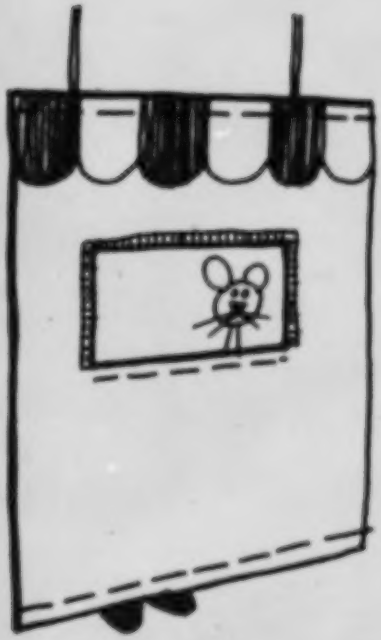
¼" plywood



Hanging Fabric Stages

Felt, heavy velours, drapery fabrics, rug material and other stiff materials can be used to create a soft theater hung from the ceiling or a beam. Make a 2½" wide hem on top and bottom and along the bottom window opening, slip in a wood dowel or closet rod for rigidity and weighting. Hang with heavy picture frame wiring.

A clever idea is to buy a wide window shade (in a color) in regular shade type material or of woven fabric. These can automatically be rolled up and a window opening can be cut into it. Regular shade material can be decorated with latex wall paint; sticky cloth tape can be used to trim edges.

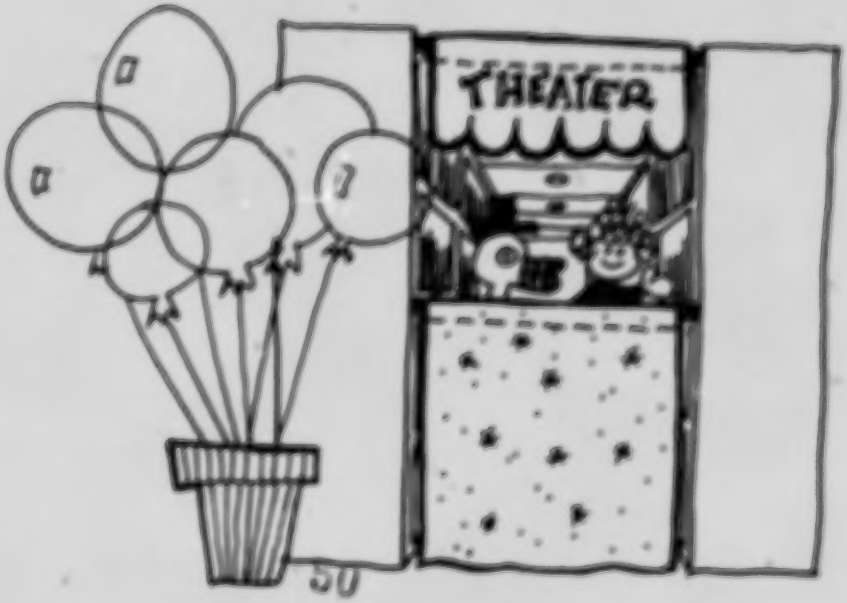


This theater can be rolled up and tied when not in use

Book Stack Stages

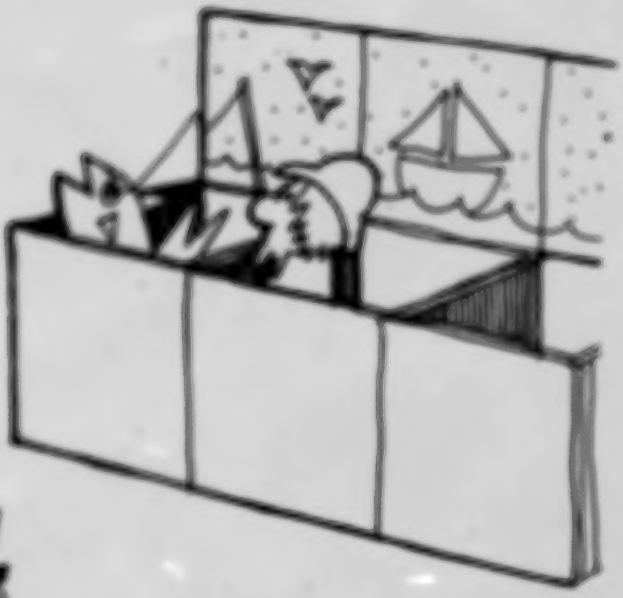
Attach a large piece of fabric to front of book stack with masking tape or by other means. The top surface makes an excellent place to stand-up scenery; the shelves are good for holding puppets and props during the show.

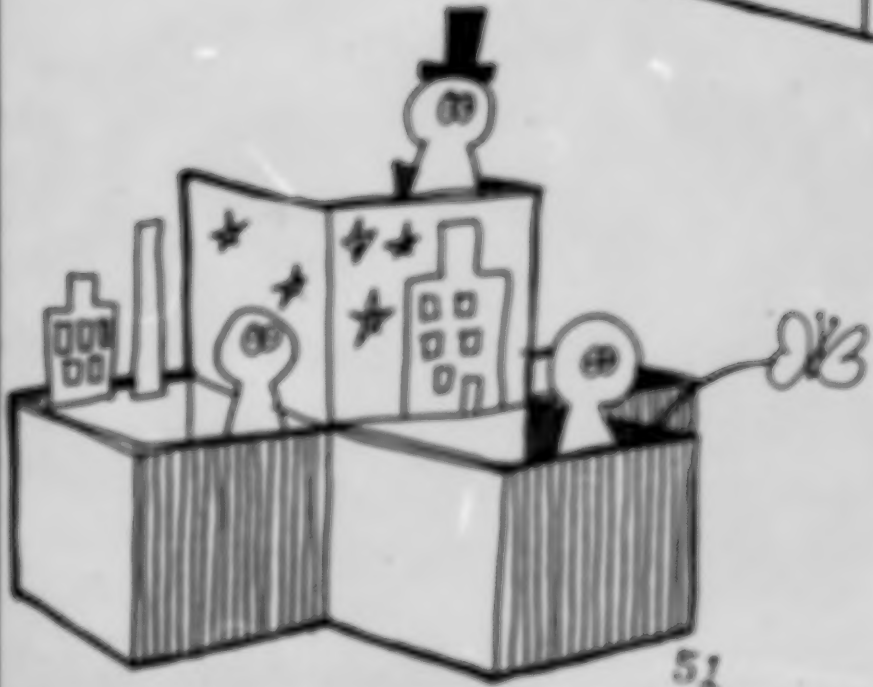
An attractive stage can be improvised between two stacks and will especially serve the library with budget space allowances. A 4' wide space is comfortable between stacks. Hem a 2" hem in a large piece of fabric, slip on a closet rod or dowel and rest across book-shelves.



Cube Stages

A unique idea in stages is this cube stage, with "flip-up" top lined with soft material to tack up scenery. When not in use, it can be placed in a library corner and used as a table. It's fun to combine these playful cubes into various arrangements as shown. Children love to crawl into their own cube to perform! For more information on purchasing, write to Puppet Hardware, 739 Ecton Road, Akron, Ohio 44303.





Simple Stages

Turn over a table and cover with fabric. If desired, a "scenery rig" can be secured here, as shown below.

glue wood block across back of card board scenery for support in rig

wood 1" x 2" end support

A simple wood frame with two side stands can easily be built from lengths of one by twos. A "scenery rig" can be made by spacing wood strips apart with 6" thick pieces of wood. Attach fabric across front. Background scenery can be hung on wall behind stage.

Height—kneeling, sitting or standing height.
Width—it will accommodate two people comfortably. 6 to 8' makes an impressive length for many actors or shows with lots of action.

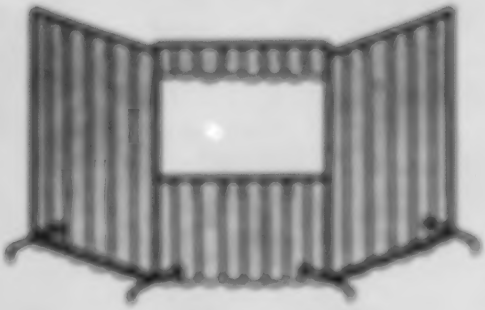
Magnets can be attached to backs of scenery (glue with epoxy) and stuck onto metal stripping across stage. Ideal magnets are #F40-735, ordered from Edmund Scientific Co., 300 Edscorp Building, Barrington, N.J. 08007

HAND PUPPET STAGE
Permits simultaneous performances by both standing and seated puppeteers (upper and lower levels).

Custom Built Stages

These tubular steel, collapsible and portable stages made by Puppet Hardware are some examples of the many varied types of stages that can fulfill a library need. They can be built according to the individual needs and include such features as inside curtains, fluorescent and black footlights, overhead lights, dimmers, prop shelves and hanging hooks for puppets. By writing to the company, expert consultant help will be returned. Also prices will be quoted. (Puppet Hardware, 739 Exton Road, Akron, Ohio 44320.)

FREE STANDING SCREEN
A simple stage up to 120" in height for accommodating many actors at one time.



DISAPPEARING HAND STAGE
Can easily be folded and put away.

Making the Puppets

Puppets have magical powers. They can come alive, appear and disappear, talk, laugh and dance. And a puppet can do these things better and better than people. He can jump higher, talk better, and move quicker than real people. He exaggerates everything, and his moods change with the sky. He can be mean and villainous one moment and fun and mischievous the next.

A puppet can be as simple as a styrofoam ball on a finger with two eyes and a mouth, or as elaborate as the imagination conceives. In the end, it makes no difference which puppet is used, since it is the skills of the puppeteer and storyteller that finally capture the imagination of the audience. The puppet itself is simply a tool for interpretation. Some ideas for simple paper and fabric puppets are included here. There are many others to try, and a complete listing of good puppet-making books can be found in the bibliography.

Materials for making soft puppets

While felt is standard material for puppetmaking, it is generally not colourfast and must be dry-cleaned. Fabric stores today carry a vast selection of durable and washable fabrics from which to make puppets. Fake fur, double knits, pre cottons, knubby corduroys and luxurious velours are marvelous choices, depending on the effect you want to achieve. Choose fabrics that are firm, and avoid stretchy fabrics and those that will fray at edges. Most fabrics can be cold water washed.

Craft shops carry a few .s plastic "wiggle" eyes which add life to a puppet's face. People within the community who are still often be happy to donate scrap fabric and wire to a library's puppet project and, in this way, minimize the cost of a puppet program.

A Basic Puppet

This is a good basic puppet that can be transformed into many creatures. Cut out fronts and backs of head and body. Machine sew features such as, felt cheeks, mouth and nose onto face section; topstitch front and back head together. Do the same with body pieces. Tuck neck up inside chin section (between dots) of head and secure with hand sewing. Rabbit, bear, dog or cat ears can be sewn between head pieces to create different characters. To give ears stiffness, topstitch two pieces together for each ear. Add craft chop "wiggle" eyes, yarn, fringed felt or fake fur hair and a decorated costume. Also, entire body can be made from a fabric print or fake fur (sew wrong sides together, and turn) with a hem. Felt head and hands can be added. Irene Holland created many of these puppets for the James A. Mitchener Library, as shown on page 81.

Irene sprays scotchguard on these puppets for durability. They should not be handwashed. Felt features can also be glued on with Sobo or other white glue.

An excellent book for making many soft type puppets is *Playing with Puppets* by Lis Paludan. It abounds with ideas, patterns and fabric suggestions.

Patterns shown are actual size

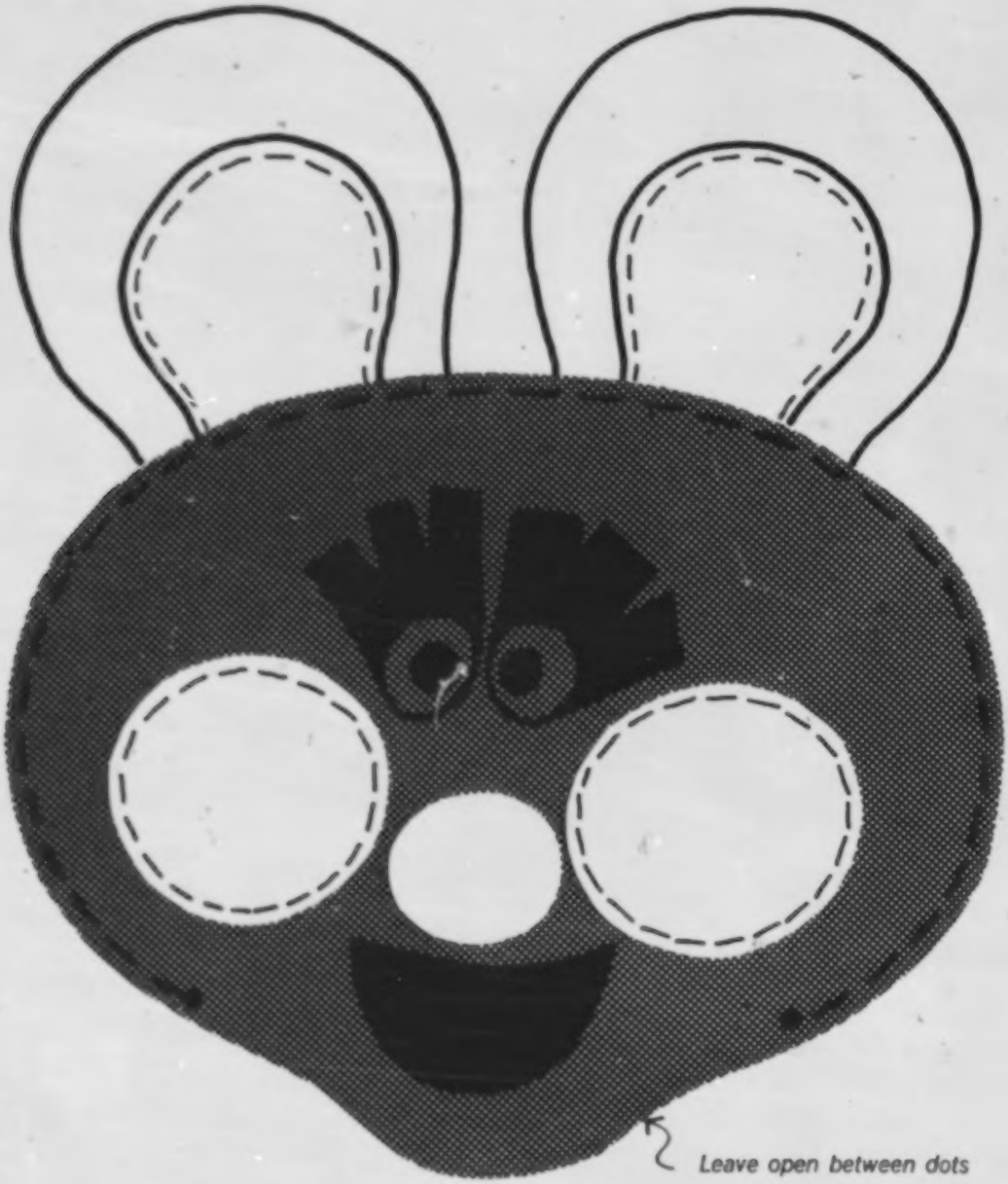
NECK

BODY—front and back

PLACE ON FOLD

Dress pattern. For boy's outfit, make 3" longer; use shirt fabric for upper half and pants fabric for lower.

Make body pattern two inches longer



HEAD—front and back

Topstitch felt or velour features to face; use wiggle craft shop eyes, and a button or stuffed fabric nose. Head may be sewn, right sides together and turned, when fabrics other than felt is used.

Sock Puppets

These round head puppets have flexible sock bodies and arms. Stores carry a gay array of textured, striped and colored socks to give character to a puppet. They can earily be washed when soiled.

Use a kneesock (preferably without a heel) or two regular socks, utilizing the heel for the rear end of puppet.

Cut up sock and sew as shown.

Baby and Mama Bear

Goosey Loosey and Henny Penny

SNOUT OR NOSE

Use toe as is for a snout, or sew up a "nose-shape." Stuff with cotton and blind-stitch to face.

ARMS

Sew as shown and turn right side out. Make sure to double-stitch for extra strength.

BODY AND HEAD

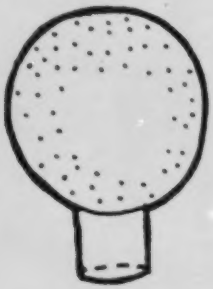
Sew top of head as shown and turn right side out.

EARS

Cut from a second sock or felt. Line with colored fabric; sew, turn and stitch into head seam.

TO MAKE BASIC PUPPET

1. Use a 3" to 4" styrofoam ball. Make a neck from 3½" length of towel tubing. Slit tube and squeeze down to fit finger; wrap with masking tape several times. Carve a hole in ball and glue tube in hole with bathtub caulking.
2. Pull prepared sock over ball and wrap rubber band or pony tail band around neck. Cut 1½" slits for arms just below neck tube on both sides.
3. Blind stitch arms and nose (beak or snout) onto sock. Decorate with yarn or fake fur hair, a silly hat, an apron, overalls, bowtie or other costume. Craft shop "wiggle" eyes give life to a puppet.

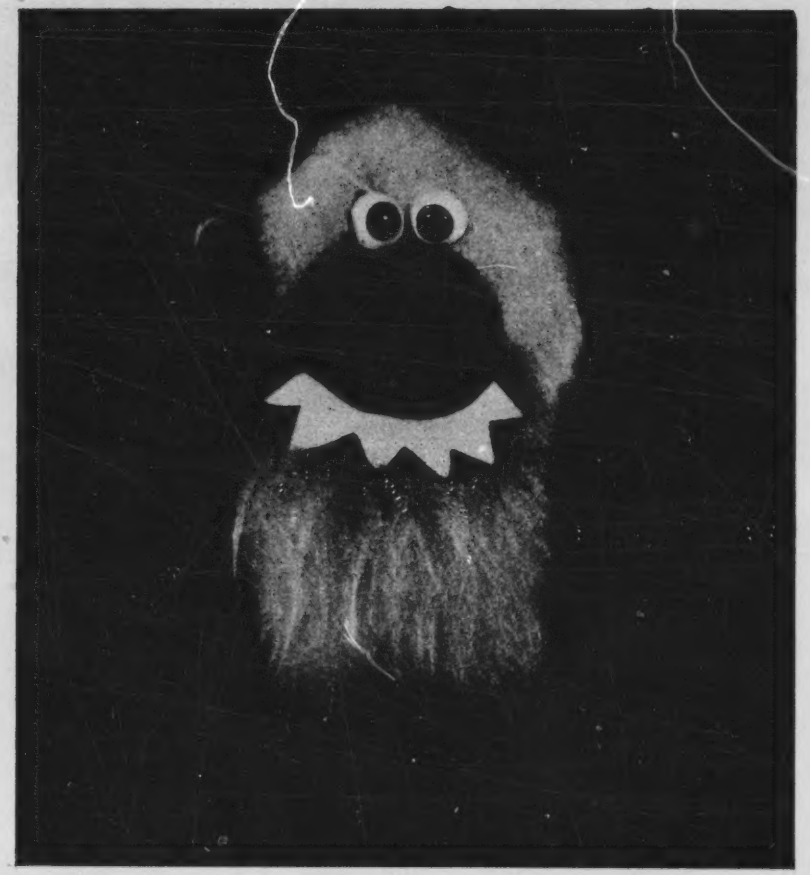


1.

2.

3.

Furry Dog

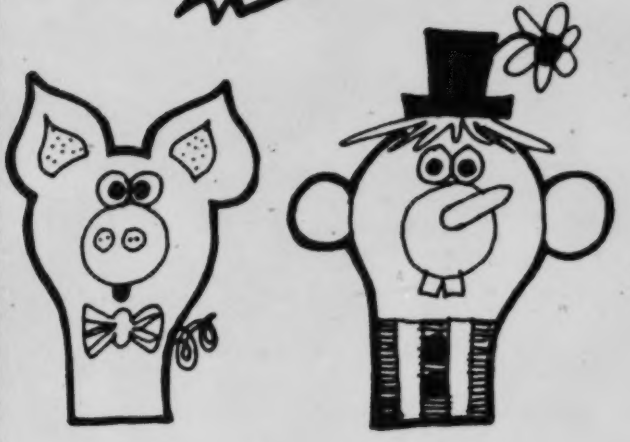


Simple Talking Mouth Puppets

DIRECTIONS

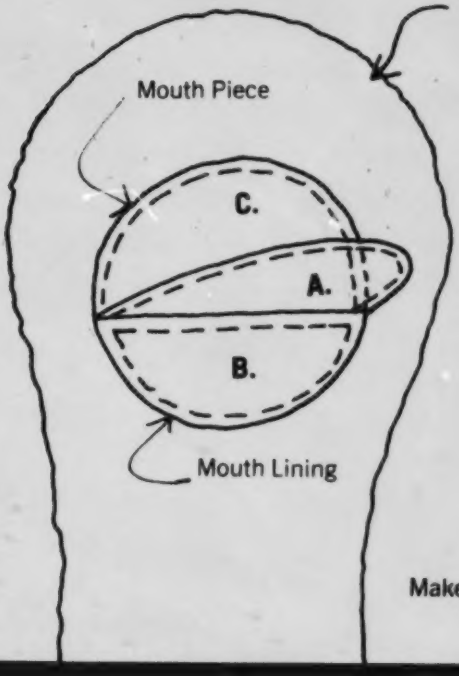
1. Cut out mouth piece and mouth lining (use non-fraying fabrics). Mouth piece may match puppet body (furs are good to use) or be a contrasting material, depending on character.
2. Topstitch mouth piece to mouth lining at A (if teeth are desired, sew between pieces); topstitch mouth lining to body at B, then at C as shown.
3. Make a slit under area C behind mouth piece for fingers. Be careful not to cut through mouth piece fabric.
4. Sew right sides of front and back body sections together (if ears are to be included, sew between pieces) and turn.
5. Add features such as button nose, yarn hair, wiggle craft shop eyes and a costume.

pattern shown actual size



Mouth
and mouth lining

Front and back
body and head



Make 2" longer

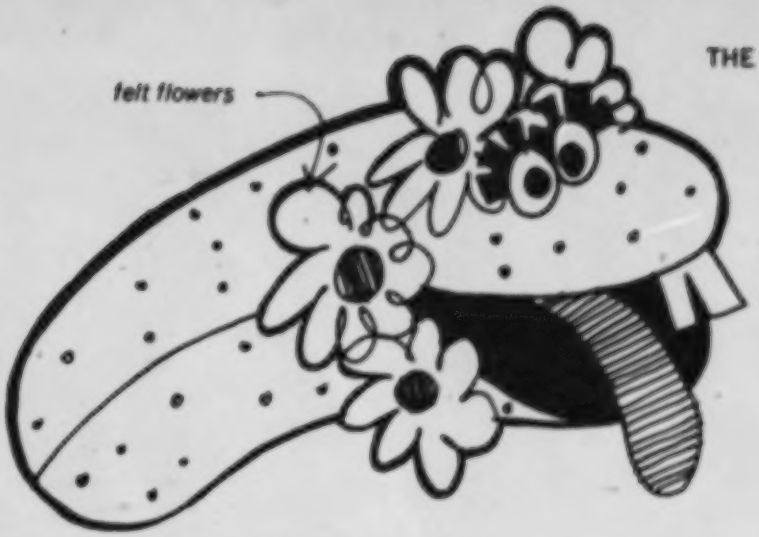
PLACE ON FOLD

Caterpillar Puppet

This is a fun puppet to use with such stories as *The Hungry Caterpillar.* Children enjoy experiencing the metamorphosis of a butterfly with this puppet which is a surprise-delight for their imaginations.

Directions

1. Use two different knee socks (without heel) of the same size (a decorative one, such as striped, speckled, etc. for the caterpillar; and a plain white one for cocoon). Place the white sock inside the colored one and sew cuff ends together by hand. Decorate colored sock to look like a friendly caterpillar; a soft strip of fur across its back will make him fuzzy and lovable; add wiggle craft shop eyes.
2. Make a butterfly from two pieces of felt, topstitched together. Use felt strips for antennas; sew ¼" ribbon streamers to wings.
3. To perform: Tuck butterfly into bottom toe of white sock. Begin story with caterpillar sock; upon progression of story, slowly turn caterpillar inside-out to form cocoon; pull out butterfly when it is ready to appear.



FLOWER CHILD

GINGHAM DOG

Talking Mouth Puppets

Children love puppets with talking mouths. By changing the shape of this mouth, you can create an array of vicious to sweet characters. Two shapes are shown here: a rounded one (ideal for bunnies, cats, dogs, squirrels and people); and a pointed one (for foxes, wolves, birds and dragons).

Make extra long for bookworm or snake.

1.

2.

BAD WOLF

2.

Wolf mouth and lining

pattern shown actual size

Dog mouth and lining

DIRECTIONS

1. Cut two mouth lining sections from pink or red felt or velour fabric. Sew linings to right sides of front and back mouth sections, and turn. (If teeth are included—sew white felt teeth between lining and mouth).
2. Sew right sides of mouth and body sections together. (If ears are included—topstitch two pieces for each ear together and sew between mouth and body section).
3. Sew two mouth linings together. (If tongue is included—topstitch two felt tongue pieces together and sew between mouth lining seam).
4. Sew two side seams together and hem bottom.

Add "wiggle" craft shop eyes, a funny bright bowtie, an organdy neck ruffle or other bit of whim to create a personality.

Body section front and back

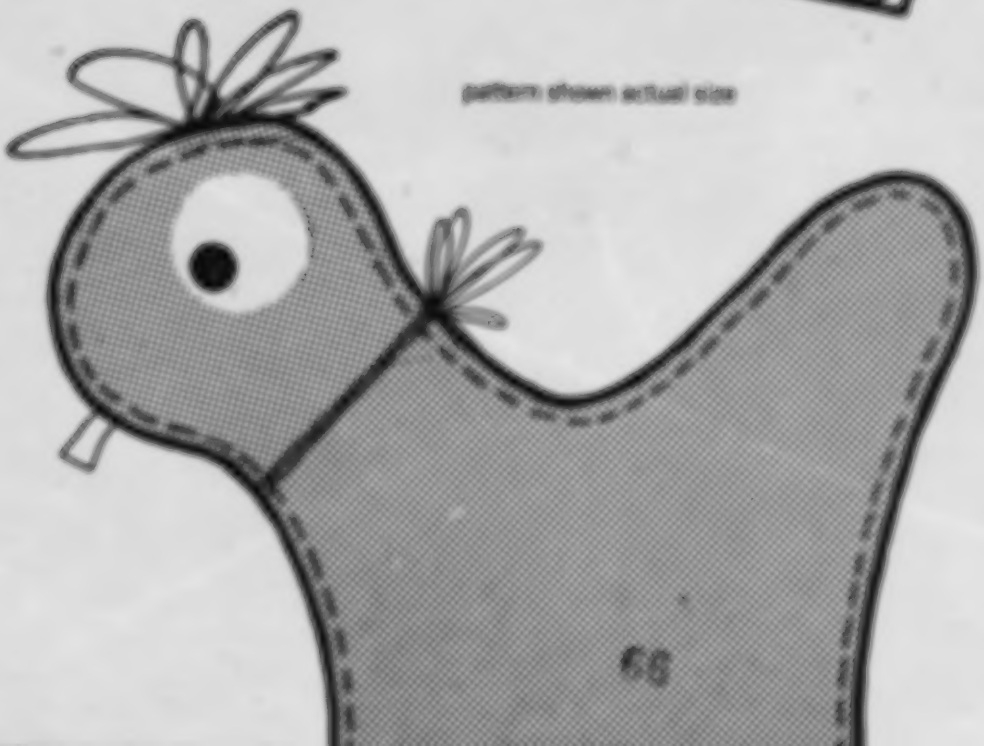
Wolf ear

Make 3" longer

Wiggle Worm Puppets

A worm is handy to have around and may live in an apple on the librarian's desk, or participate in a story. Green or brown velour is an ideal fabric for worms. Cut out two pieces and sew right sides together (sew twice for strength) and turn. Stuff head with some cotton, hem bottom, add wiggle craft shop eyes, a tuft of yarn hair and a bowtie or lace ruffled collar. To operate: place thumb in head and first finger in tail and wiggle along.

pattern shown actual size



1. Paper envelope

2. Turn flap of envelope inside. Place hand inside as shown.

3. Gently "stroke" finger of other hand to form mouth. Straighten out mouth if envelope

Paper Envelope Puppets

To the basic head add ears, jaws, a funny nose or a trunk for an elephant. Send back the tips to make a crest for a pig.

For extra strength, use two envelopes, doubled up. Envelopes may be painted, but allow to dry well before using. Also, use better quality envelopes because cheap quality ones tend to fall apart when painted.

curled or fringed tissue paper, rifle or yarn for hair

use paint or colored markers for face features

cut out paper body and attach to envelope

67

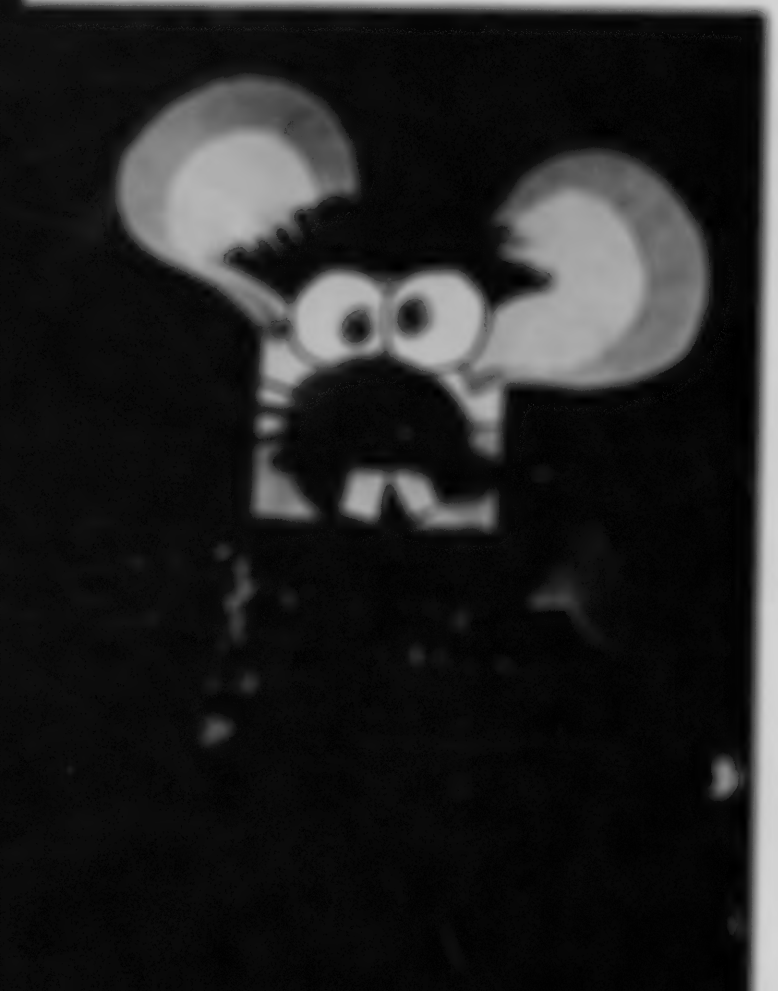
use bits of fabric, lace or sequins to decorate a costume

Bat Puppets

Every bat has a thousand faces,
and we know that there are at least a thousand kinds
of bat puppets as well!

Straight faces, hat faces, split faces, perfume faces, collar faces are just a few to get us rolling. An infinite variety of characters can be achieved by simply cutting off the bottom of a bag and placing it over the hand for a head. Records or empty Kleenex boxes for a mask, glue a fabric costume around the bottom edge, add a paper cup or top for a motorcycle hat.

An excellent resource book for ideas on making puppets from recycled paper products is Puppets For Play Production by Nancy Renfro.



[illegible]

Skimmer Mouse is made from a [illegible]

[illegible]

Hat, a [illegible] face mask, paper cone hat and fabric costume.

[illegible]

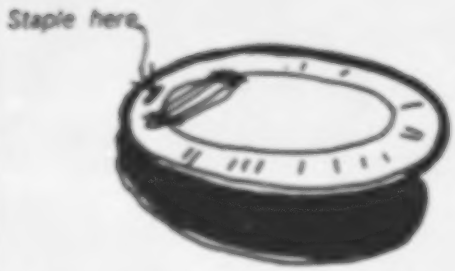
Hat, popcup hair on a stick and a cardboard mask.

Cardboard Rod Puppets

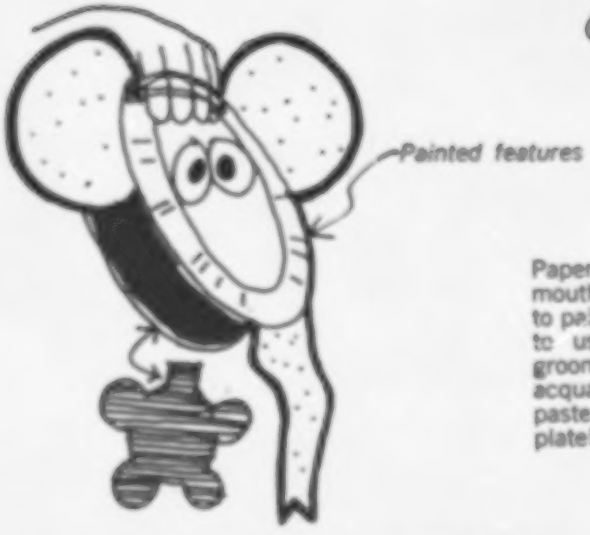
A rod puppet is simply any type of puppet that is held up with a stick or rod. They are easy to make, for any child's drawing can quickly be transformed into a flexible puppet. These two-dimensional puppets can be made from grocery carton cardboard or lighter weight cardboard such as oak tag. Have the children draw and color their characters onto the cardboard (size proportions should be planned here, so that characters are in relative size to one another). Fabric, yarn, sequins, trims, fringed paper and other frills can be used to decorate the puppets, if desired. Cut out shapes and attach to a rod, stick or a coat hanger that has been squeezed close. Operate puppets by holding bottom of rod. Movements are limited with this type of puppet, so each character should be studied for what it can achieve (short hops, skips, high jumps and shivers are some motions these puppets are capable of). Older children enjoy inventing mechanical parts for rod puppets. By using paper fasteners, a swinging elephant trunk, moving legs or a wiggle nose can be achieved.

Children at Belmont Street Community School Library, Worcester, Mass.
(Under the direction of Connie Champlin)

1. Staple a rubber band across the backs of two paper plates as shown.



2. Put rubber band ends together and staple plates for a hinge.



3. To operate—Place fingers under top rubber band and thumb under bottom rubber band. Open and close hand. This loud-mouth puppet is good for a hippo, person, monster, grinning cat and many other things. It has an excellent gluing surface. The interior mouth shows off tonsils, teeth and tongue.

Try a square or soup bowl plate!

Paper Plate Puppets

Paper plate puppets are known to have large mouths (a "Big-Mouth" puppet), children love to paint tonsils, teeth and tongues inside. Good to use for health studies (brushing teeth, grooming, etc.), for singing and for just getting acquainted. Surfaces are excellent to paint or paste on. Try a soup bowl, square or hot dog plate!

Articles — Puppets in the Library

FUN WITH PUPPETS IN THE LIBRARY

by IRENE H. HEILAND

THE SETTING: *The Children's Wing of the Upper Bucks County Library*

THE CAST OF CHARACTERS: *Children who have come to check out books*

Nothing unusual in that, except that today had been announced as a special surprise day, and standing in a corner is a brightly painted puppet stage. Beside it stands a five foot high post with dowels sticking out all over it holding a colorful assortment of puppets.

Curious people, mostly children, crowd around it. "Suddenly a familiar figure appears from behind the stage curtains. It's Raggedy Andy.

"Has anyone out there seen Raggedy Ann?" he asks.

A little girl with big brown eyes shakes her head "No" and plops down in front of the stage. She's not quite sure what's going on, but she intends to find out.

Suddenly another puppet figure appears.

"What's that you say?" asks Patti Pig.

"I said, Has anyone seen Raggedy Ann? I've been looking all over for her."

"I haven't seen her, but maybe Max the Monkey has. Yoo hoo, Max."

By now more children and some adults are watching—sitting, standing.

Max, carrying a huge banana, joins the puppets. "Oh me, oh my, it's so heavy," He puts it down, wipes his brow, and plops down beside the banana. "Did you call me?"

"My goodness, that banana is almost as big as you are. Don't tell me you're going to eat all of it!" says Patti Pig, rather longingly.

"Oh dear me, no," replies Max. "I promised it to Raggedy Ann for a surprise she's making - - - Oops, that just slipped out. I wasn't supposed to tell."

"A surprise? We've been wondering where she is," says Raggedy Andy. "Where is she, and what is she up to?"

"Can't tell. Have to run now." Off goes Max.

"Wait for me!" And away goes Patti.

"A surprise! I wonder what it can be. Do you know?" asks Andy of the audience.

"Guess I'll go and find out. I wonder which way they went."

As he turns to leave, Mr. Owl comes in. "Whoo! Whoo!"

"No, not who—but where and what," says Andy.

And so the conversations continue as more puppet characters are introduced. Finally Patti Pig comes back on stage.

"Here she comes, here comes Raggedy Ann, and wait 'till you see what she has! The surprise!"

At that moment Raggedy Ann and two library helpers carrying a large cake and napkins enter the room. Raggedy Ann, with flour on her nose and wearing an apron, comes also.

"A birthday treat for all of you—I've been working all morning in the kitchen getting ready—Oh my, I'm really tired!"

"There's writing on the cake," says Patti Pig from the stage. "It says, 'Happy Birthday, Upper Bucks County Library, 2 Years Old Today'."

All the children sing happy birthday. The library helpers serve the cake which has been cut in little squares (wet towels, too, for sticky fingers!).

As this surprise treat is being devoured, our librarian, Catherine Vorndran, joins us to explain that the stage and puppets are a more permanent birthday present to the boys and girls of the library from Irene and Bob Heiland. The puppets may be checked out as one would a book. Or they may be played with here. She introduces Bob and Irene.

After talking a bit about the puppets, Irene explains how to hold and manipulate them. Also some do's and don'ts in working with hand puppets. Volunteers are requested for a little impromptu puppet play.

In the twinkling of an eye, all puppets are checked out and the library puppet project is off to a rousing start.

A SUCCESSFUL PUPPET PROGRAM

by CATHERINE VORNDRAN

As head libriarian at the new James A. Mitchener Branch of the Bucks County Free Library, in Quakertown, Pennsylvania, Irene

Heiland's generous offer was most welcome as providing a new dimension in service to our community. Our beautiful, bright children's area houses a collection of books, recordings, art prints, paperbacks, jigsaw puzzles and periodicals.

In October, 1975, we received, as a gift from Irene and Bob, her husband, fifty imaginative puppets Irene had created and a portable handpuppet stage built by Bob. Irene also designed a colorful puppet tree which was made by our local vo-tech students and on which our puppets gayly hang—if there are any left at the library!

There is no doubt that it has been a most successful new service to our young people in offering an outlet for creative expression.

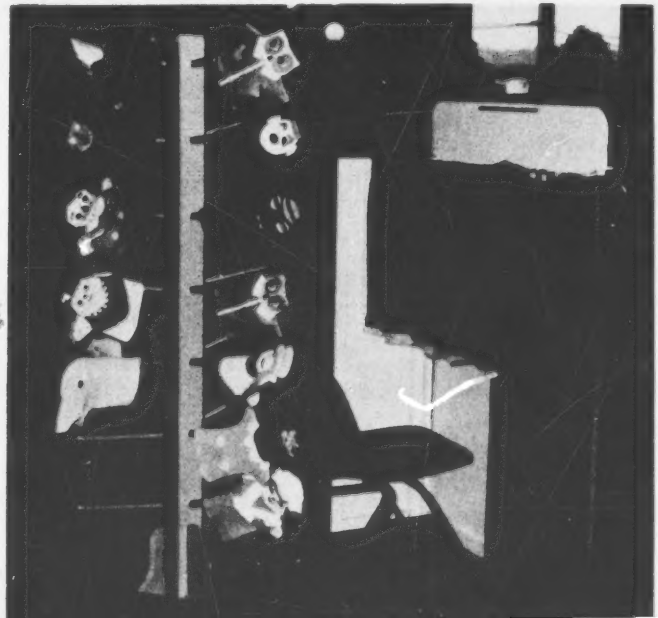
Sometimes, in the hush of a quiet time at the library, one can hear a small voice coming from behind the stage curtain and with a puppet on each hand, a child's self-expression unfolds.

Dads, as well as moms and friends, have been coaxed into being an audience while an imaginative youngster dramatizes.

A deaf child sits quietly as he relates to the visual part of his sister's performance.

The spontaneity, the surprises, the self revelation and the awareness of realities expressed by the children are a source of wonder.

Through the generosity and creativity of friends, our community has been exposed to a media that has provided entertainment to many world cultures since medieval times.



EXPERIENCES IN PUPPETRY

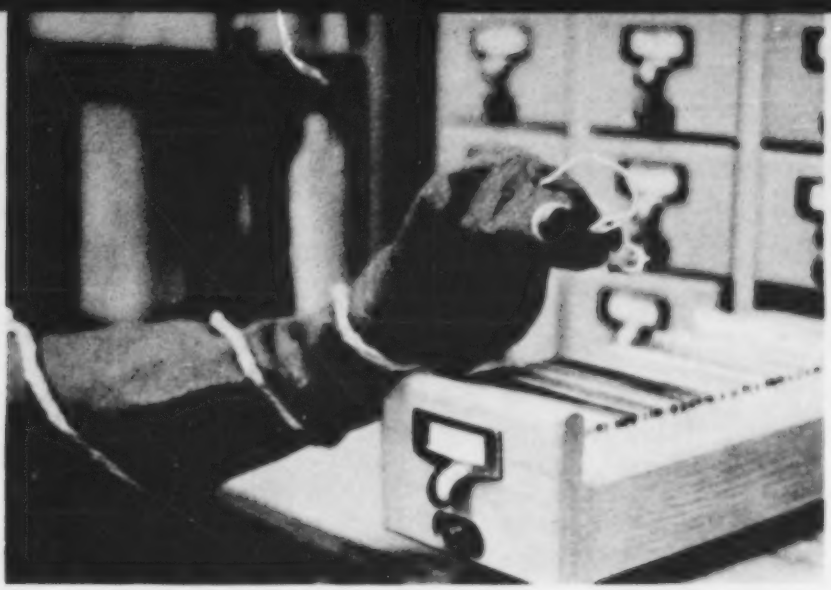
by CONSTANCE CHAMPLIN
Media-Specialist and Consultant, Omaha, Nebraska

My first venture into the world of puppetry began when I was a classroom teacher. When I saw how paper bag puppets could add excitement to a reading lesson, I was on my way. Now, several years and many puppets later, I am still experimenting and am continuously amazed at the power of puppets.

While you'll certainly develop your own style, I'd like to share some of the ways I've used puppets in the library. There's no one correct way of using puppets. Whatever style you feel comfortable with will be the most successful. If you feel ill at ease using certain puppets or stories, children will surely sense your discomfort. So start simply with a puppet activity with which you feel comfortable. Tom Tichner, puppeteer with the Nashville Public Library, uses a simple sock puppet which doesn't talk but tastes everyone's finger at the end of the storyhour. So simple an idea is a sure success with elementary children, and may be just the place to start!

I have discovered that children listen more attentively to a puppet telling them about the library than to me saying the same things. Therefore, Bartholomew Bookworm is my library lecturer, overall MC, and, of course, my trusted friend. Bartholomew, now a permanent library fixture, is made of bright green felt, has a large, moveable mouth, protruding eyes, and long yellow pipe cleaner antennae. His home is a converted orange book card box filled with raffia. Usually he resides on my desk, but he can often be found resting on top of the card catalog or sitting on a bookcase listening to a storyhour. Children ask for Bartholomew when they come to the library and will very carefully fix his antennae when they get tangled. Bartholomew Bookworm explains library procedures, discusses books and authors, introduces storyhours, and often has very interesting personal conversations with library users.

At first I felt a bit self-conscious using Bartholomew Bookworm without a stage of any kind. After all, I'm in full view, talking for Bartholomew and not even attempting ventriloquism, which I couldn't do even if I tried. But that doesn't seem to bother the children, so it no longer bothers me.



use pattern on page 67

Puppets and poetry make a great team. Edward Lear's poem, "The Quangle Wangle's Hat," about a variety of unusual characters who dance on the hat of the Quangle Wangle Quee, is a good example. A week before presenting the poem to a group of second graders, I placed a large Quangle Wangle puppet (four feet high) in one corner of the library. Next to Mr. Quangle Wangle was a sign that read: "This is the Quangle Wangle Quee. Please add ribbons, bibbons, bells, buttons, bows, and lace to this hat." Using material from my puppet "junk" box, kindergarten through sixth graders all helped to decorate the hat.

The following week, when the second graders came to the library, I introduced them to Mr. Quangle Wangle and then recited the poem. I next asked them to listen to the poem again with their eyes closed and to imagine what each character looked like. Each child was then given an oak tag circle 3 inches in diameter to use as the base for a puppet. I provided a collection of yarn, feathers, material, lace, paper, and other scraps for the children to use. With these simple supplies a wide variety of creative characters emerged.

To operate the puppet, a rubber band was taped onto the back of the circle through which the children slipped their hand. Two fingers could then be used as feet. As I repeated the poem this time, the children used their puppets. The climax was a gay and boisterous

Children at Mercer Island School Library, Washington (Under the direction of Connie Champlin)

dance atop the Quangle Wangle's hat. This same simple oak tag circle has been the base for many other types of puppets, especially animals.

Once it is generally known that you are interested in puppets, everyone will start giving you scraps and old puppets. You can use anything you're offered. I have set up a *puppet barrel* in one corner of the library and encouraged children to experiment with the puppets. A simple stage such as a cardboard box or bookcase can always be devised. The more children use puppets, the more creative they will become at using them.

One summer at an elementary school in Massachusetts, the entire summer program revolved around literature and the library. Creative dramatics, storytelling (by students, teachers, and librarian), and puppetry were all incorporated. Students made life-size versions of tall-tale characters to hang around the walls. Then they wrote and recorded autobiographies in the characters' voices.

While developing these puppet shows, both personal and group responsibility were constantly being developed. Reading, listening, and speaking skills were also enhanced. A very important result was the great satisfaction and sense of achievement each participant felt. Other children enjoyed watching these shows and, in addition to becoming acquainted with the stories, learned to listen and to be an appreciative audience.

As a culminating activity, families were invited to share the fun. This project generated a cooperative spirit of comradeship among all who participated—students, teachers, principal, librarian, volunteers, and parents. Puppets can do all of that—foster fun and excitement, creativity, and comaraderie.

CONSTANCE CHAMPLIN
Constance Champlin, of Omaha, Nebraska, is presently a district level media expert and specialist who is working with education in planning school programs. She has had extensive experience as instructor, librarian, consultant and program planner in the areas of drama, puppetry and literature, where she has researched her imaginative ideas. She also has worked closely with the handicapped and retarded.

Children at Belmont Street Community School Library, Worcester, Mass. (Under the direction of Connie Champlin)

A STORYTELLING ACTIVITY

by CONNIE KATZ CRAMPTON
Media Specialist and Consultant, Omaha, Nebraska

Dramatic activity

Correlating puppet actions and sounds to create a story.

Literature

Daywell, Elphinstone. WHY THE SUN AND THE MOON LIVE IN THE SKY. Houghton, 1968.

To the librarian

WHY THE SUN AND THE MOON LIVE IN THE SKY is an outstanding example of an African myth which explains a physical phenomenon. The plot is uncomplicated and the action moves directly to the climax. The sun and the moon live in the sky because the water creatures crowded them out of their home on earth and into the sky. Children may choose to participate in this experience by manipulating the puppets, creating musical sound effects, or being the audience.

Preparation

Make large rod puppets based on the illustration from the picture book WHY THE SUN AND THE MOON LIVE IN THE SKY.

Practice telling the story.

Assemble rhythm instruments and become familiar with the sound qualities of each instrument. Suggested instruments:

SUN – maracas
MOON – wooden shaker
WATER – triangle
WATER CREATURES – cowbell bells

Have available two thirty inch sticks for the outline of the house.

Physical setting

Children sit on the floor as you tell the story and discuss the characters. For retelling with puppets, designate one section of the area as home of the Sun and Moon. An opposite section can be used as the home of the Water creatures. Musicians sit in a corner between the Water and the Sun. The audience sits in the remaining corner.

When the Water creatures flow toward the home of the Sun, have them use the largest arc possible.

Arrange puppets, instruments, and house sticks on a table and cover them with a cloth until needed.

Introduction

Display visual symbols of the sun and the moon. Ask children what they are and how they got into the sky. Discuss the need of early man to explain those things around him which he didn't understand. He made up reasons for the working of the elements. "Where can we go to find answers to questions about the sun and the moon?

"People in all countries made up 'why' stories. In Africa this story was told to explain why the sun and the moon live in the sky."

Tell the story. Let children share their reactions. Explain that when African tribesmen told this story many years ago, they wore large masks representing the elements and creatures of the sea.

Ask the group to help you tell this story as it might have been done in an African village long, long ago.

Presentation

Present puppets. Ask children which character each puppet represents. How could they tell?

Introduce the instruments, demonstrating the playing of each one. Ask children which instrument they want to use as a background for each character and how the instrument should be played. Then select volunteers to play the instruments.

Give puppets to interested children to manipulate.

Select two volunteers to hold the sticks for the house of the Sun and the Moon.

The remainder of the children will be villagers who are listening to the story.

While the villagers are taking their places give each of the story-telling groups a key question to focus their preparation:

Instrument group—Can you make the sound for your puppet character as it moves slowly and quickly?

Water Creatures—How does your puppet character move as it goes from the Water's home to the Sun's home?

Sun and Moon–How will you show that you have been forced into a new home in the sky?

Practice sound effects and puppet movements together–each puppet moves from Water's house to Sun's house as appropriate musical sound is played.

Narrate the entire story as children manipulate puppets and create the sound effects. Adjust your telling to the actions of the children.

Follow-up

1. Display other African "why" tales.

   Courlander, Harold. *Why Mosquitoes Buzz in People's Ears*. [Dial Press, 1975].
   Grant, Kathleen. *African Myths and Legends*. Walck, 1963.
   Sasek, Miroslav. *Why the Jackal Wears Spots in the Firelight*. Faulkner, 1965.

2. Present "why" stories from other cultures about the sun and the moon.

   Sutherland, Marilyn, reteller. *The Golden Cup*. Alfred Knopf, 1975.
   A tale from South India which explains the water shortage.
   Watkins, Carl, reteller. *Painting the Moon Indian*. 1975.
   An Eskimo tribal tale which explains why the moon looks as it does.

3. Leave the puppets and instruments in an accessible place so children can continue playing and improvising.

Variations

1. Let a child narrate the story using the book or a printed version of the story.

2. You do the narrative sections and let the children supply the dialogue.

3. Have each child design and make an African style mask using a paper plate or cupboard box. Directions for masks can be found in Richard Cummings' book "101 Masks" (David McKay, 1955). Have sculpted paper mask from construction paper or light, pliable cardboard in number 10 on page 10.

THE LIBRARY — East Brunswick, New Jersey

"The Library" is the name of the public library in East Brunswick, New Jersey. Not only is it unique in name, but also in concept. It probably boasts one of the largest and most successful puppet programs in the country. Through the direction and vision of Van Dixon Hagin (children's librarian) and the support of the staff and community, it has grown from a few good shows into a fully comprehensive and exciting program. They find it to be a most effective means of reaching children.

[illegible]

Circulating puppets

Clear plastic hang-up bags containing puppets are suspended on shelves in the picture book area. Card and pocket on each has the puppet's name—"Grandma," "Tom," etc. A short booklet for each type of character is included in bag. We circulate an average of 400 puppets a month and they are never on the shelves.

Circulating puppet shows

Complete shows—puppets, backdrops, props, scripts, music, staging instructions, book and bibliography—circulate for variable time periods. We have 5 shows now, 7 more in the works, and they are often reserved 3 months in advance. This was funded by a grant from the New Jersey State Library.

Library puppeteers

Staff and volunteers—group of 5 performs at various shows at the library, community pool and recreational centers. This summer we did shows for 1500 children.

The Puppeteers also travel to the first grades for a library orientation. We perform "Winnie Goes Visiting and Gets Caught in a Very Tight Place." After he gets "unstuck" he goes to the library to get a book on dieting. We then do a scene in the library where Pooh and Friends discover the services of the public library. We involve the school librarian in the show to relate the 2 types of libraries. All first graders then receive their library cards.

The puppeteers also perform at community functions, art fairs, and 4th of July picnics. Unfortunately, we can't begin to supply all requests.

Workshops

Our workshops range from 1-12 sessions each. They vary according to age group and project. Over the last 5 years we have had 21 hands-on series including sponges, pariscraft and junk puppets. Puppeteers from these workshops have gone on to perform in other library programs.

Mother Goose

One program is designed especially for 3 year olds concentrating on Mother Goose rhymes. I dress as Mother Goose in long skirt and apron and carry a big basket containing the puppets. Rhymes are acted out with the audience participating. Great for nursery school visits and storytime.

Displays

We loan our extensive puppet collection to other libraries in our area both for use and display.

Puppet of The Month Club

We will begin these monthly 1-2 session workshops in the new year in order to reach more children with puppets.

Storyhour and other programs

We use puppets in many of our programs to introduce stories and poems, tell stories, explain procedure, etc.

The Puppeteers of America has been a great source of knowledge and inspiration. We highly recommend it to all children's librarians. The National Festivals are a delight.

CIRCULATING PUPPET SHOWS

by NAN SHIRAR HAPP
Coordinator, Children's Services, The Library, East Brunswick, New Jersey

> Puppetry is a performing art. The puppeteer is the artist, and the puppet is the instrument through which he creates living theatre.
>
> —*Carol Fijan and Larry Engler*
> *"Making Puppets Come Alive"*

Puppetry as performing art is often neglected in the library. With the idea of sharing literature and a theatre experience with children, staff members and volunteers formed the East Brunswick Library Puppeteers. Their performances at the library, township schools, parks and recreation centers, reach over 3,000 children each year, and bring constant invitations to perform at birthday parties, nursery schools, fund raising events, etc. Although the puppeteers could not directly serve these special groups, we reorganized a new service area for the library using puppets.

The concept of circulating complete puppet productions was introduced at the Puppeteers of America Festival in New Orleans (1974). Virginia Rivers of the Tampa Public Library conducted a workshop in "The Library Puppet Show." She indicated that after a show had been performed throughout the system, it was packaged and circulated to other libraries in Florida. This marvelous way of sharing puppetry seemed to be the kind of service we needed in our library.

The East Brunswick circulating shows began with an application for a New Jersey State Library Incentive Grant in the amount of $2,080. Project description indicated "each puppet production is a complete package that includes puppets, scenery, props, audio cassette sound track, scripts and production instructions. Shows will be selected, created and tested by Library Puppeteers to assure a workable production. Ideas for simple improvised puppet theaters will be given, in addition to a bibliography for the further study of puppetry." The grant was awarded for 1976 and we began work.

Developing a script is the first step in building a show. We selected the simpliest stories from our file of materials used in past performances. In most cases, these were written by staff members, using such sources as *Play* magazine, puppet play books, scripts from the

Puppetry Store (Puppeteers of America), records, folktales and picture books. It is important to keep it simple, remembering the shows will be used with improvised stages by inexperienced adults and children.

A complete contents list was made for each show based on the script. From this we began the work of compiling the necessary components. Most puppets were purchased. Those characters not available commercially were made locally. Simple scenery and props were constructed of felt, fabric and foam. Music and sound effects appropriate to the mood of the story were recorded on audio cassette. Production notes for each show outlined blocking directions, characterization, use of scenery, props and music. In addition, we prepared a "STAGES, SCENERY, SETTING UP" pamphlet to provide background information applicable to all the shows. While we gave a variety of specific suggestions, the flexibility of the materials and ideas allows the puppeteer to create an individual production. All of these items were accessioned and assembled in a flat, cardboard, "under the bed type" storage box.

A workshop for adults in puppet show production, video-taped for continuing use, initiated the use of our first nine circulating shows. Seven more have since been added. Titles include:

Brementown Musicians
Elves and the Shoemaker
The Garden/Great Big Enormous Eggplant
Hansel and Gretel
Jack and the Beanstalk
Little Red Hen
Little Red Riding Hood
Rapunzel
Singing #1
Singing #2 Musical variety shows
Singing #3
Three Billy Goats Gruff
Three Little Pigs
Town Mouse and Country Mouse

Shows circulate from one week to one month depending on the patron's need. Reserves are taken for dates requested, often three months in advance.

The response has been tremendous. In the first six months our nine shows circulated 106 times. 311 puppeteers performed for a total audience of 4,574. Comments on the evaluation sheet included:

"The children were delighted. They were able to retell the story and request a second performance." *Nursery School Teacher*

"The performers truly enjoyed entertaining their fellow campers, and did so after observing the East Brunswick Library Puppeteers. A great learning experience." *Camp Director*

"The children responded joyfully to the lively music. They sang, clapped and became totally involved." *Parent*

The shows have been done in back yards, auditoriums, schools, camps, and living rooms. Repair and replacement is negligible.

We have received many suggestions for improving the shows. A paperback version of the story has been added to each box. Many of the props have been improved for ease of handling. We are working on one man shows. Sound tracks, with an introduction, have been re-recorded. The shows are constantly evolving and input from users has been crucial to that process.

Our circulating puppet shows have brought literature and theatre experiences to many children and adults in our community. They have also made many aware of the great variety of services the public library offers. We look forward to expanding our collection and pooling ideas with other libraries to develop more shows.

Sample Booklist Included with Cat Puppet

BLACK CAT

E	Averill	*The Fire Cat*
398.2	Betting	*Cat Tales*
E	Bolliger-Savelli	*The Knitted Cat*
E	Embry	*Mr. Blue*
E	Gag	*Millions Of Cats*
E	Hurd	*The So-So Cat*
E	Keats	*Hi, Cat!*
808.8	Shaw	*The Cat Book*
E	Suteyev	*Three Kittens*

SAMPLE "PRODUCTION NOTES" for Circulating Puppet Shows

Brementown Musicians

The Brementown Musicians is one of the many popular *Household Stories* collected by the Brothers Grimm. This puppet play is based on Eleanor Boylan's version in her book, How To Be A Puppeteer.

Number of Puppeteers

Minimum: 3
Maximum: 6
Plus additional people for such technical jobs as handling music, curtain and sets.

With 3 puppeteers
#1—robber 1, robber 2
#2—donkey, dog
#3—cat, rooster

With 4 puppeteers
#1—robber 1, robber 2
#2—donkey
#3—rooster, dog
#4—cat

With 5 puppeteers
#1—robber 1, robber 2
#2—donkey
#3—rooster
#4—cat
#5—dog

With 6 puppeteers
#1—robber 1
#2—robber 2
#3—donkey
#4—rooster
#5—dog
#6—cat

Beginning

Assign parts to each puppeteer. Each person should read through the script a few times to become familiar with it. Next, read the script together, each puppeteer taking his own part, without puppets. Now you are ready to begin rehearsal with puppets.

We suggest you wear a long, black glove or long sleeved, dark shirt so that arms do not show below the puppet as you perform.

Stage Directions

Scene I — All animals enter stage right and exit stage left.

Scene II — Robbers are on stage when this scene begins. Animals enter and exit stage left. Cat goes behind scenery and peeks in the window of the house. Robbers run off stage right.

Animals should enter from off stage, not pop up from underneath.

Voice suggestions:

donkey — deep, hesitant

dog – speaks and barks sharply
cat – soft, whiny, vain
rooster – high, crackling, good natured
robbers – hoarse, conspiratorial, semi-whispers

When characters talk, they should face each other. When they sing they should face the audience. Try to "ham up" the singing, for it is lots of fun for you and your audience. Make up your own tune!

Scenery

Scene I – outdoor
Scene II – house and barnyard

Music

The soundtrack for *Brementown Musicians* is "The Rakes of Mallow" by Leroy Anderson. It is approximately 3 minutes in length. This allows you to play a short piece before the performance begins, during the scenery changes, between scene 1 and 2 and after the show ends. If you find, after practicing, you need more music simply rewind during the action and play again. Music works especially well to get your audience settled and in the mood for listening.

Any questions? Please ask.

Good luck! Have Fun!

SAMPLE "CONTENTS LIST"
for Circulating Puppet Shows

Brementown Musicians

Date _____ Date Due _____

Name _____

Address _____

Town _____

Phone _____ Card # _____

Group affiliation (if any) _____

This puppet show has been inspected and contains the following items:

Puppets—		Set—	
donkey	$10.00	outdoor	5.00
dog	9.50	house and door—yard	5.00
cat	13.00	curtain rod (2) each	2.00
rooster	12.75	Scripts—6 sets	1.00
robber #1	13.00	Sound track—cassette	3.00
robber #2	11.50	Instruction sheet	1.00
		Box	2.00
		Book	1.25

I accept responsibility for the above items and understand that the replacement fee will be charged for any item damaged or lost.

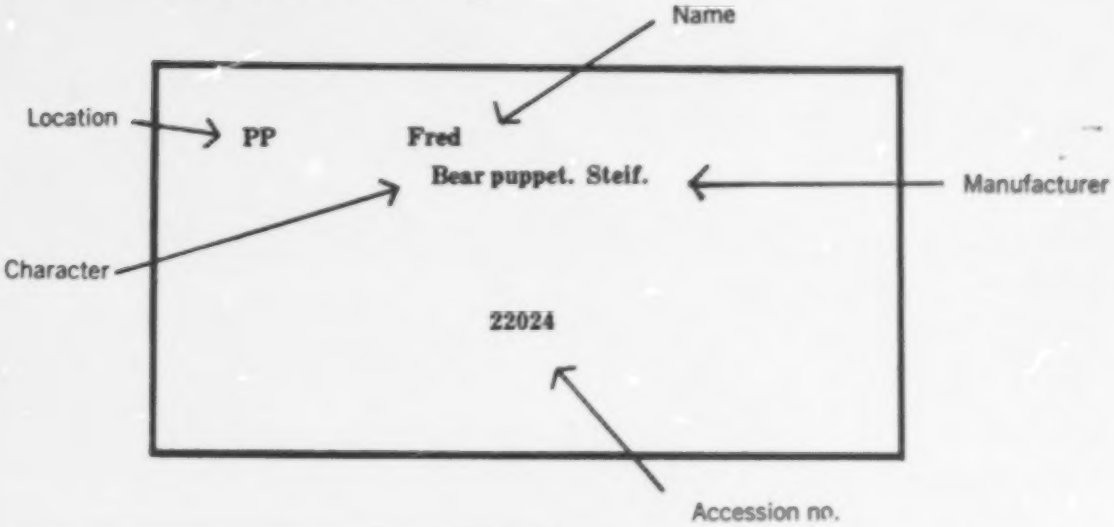
Signature _____

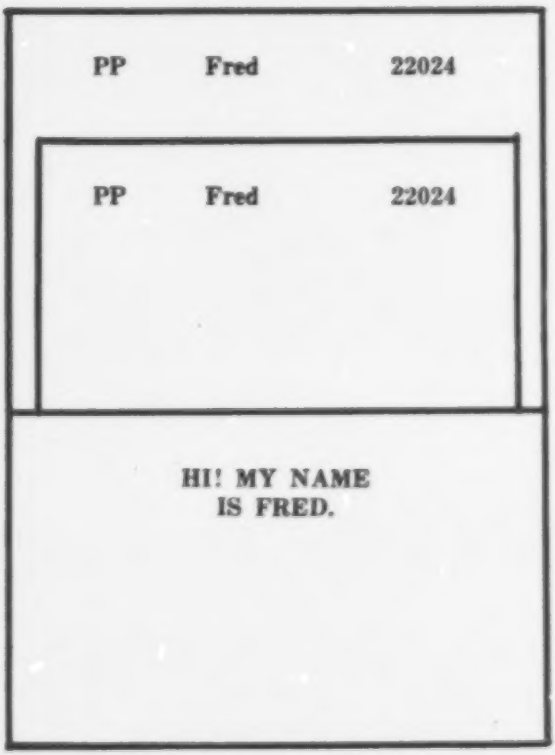
Children's Services
The Library — East Brunswick

Processing Puppets for Circulation

All information on this page is suggested by Nan Shirar, children's librarian, at The Library, East Brunswick, New Jersey.

Catalog Card — Shelflist only





CARD and POCKET

Attached to Monaco Hang Up bags with fiber tape

Resources

Organizations

PUPPETEERS OF AMERICA — A national organization, for the betterment of puppetry, with membership from many parts of the world. An excellent source of inspiration and information, they offer: an annual Puppet Festival, held at various parts of the country; a Puppetry Store for purchasing books and puppet items (see page 103); a bi-monthly magazine; consultant services in all areas of puppetry; and affiliated guilds located in various regions of the country. A small membership fee is required. For information, write to: National Executive Office, Puppeteers of America, Mrs. Olga Stevens, Executive Secretary P.O. Box 1001, Otis, CA 93023.

PUPPETRY IN EDUCATION — Is a new organization that formed in 1977 because of the growing interest of puppetry in education. Its purpose is to unite and share ideas among educators in all areas of puppetry through a monthly newsletter. A small membership fee is required. Write to: Puppetry In Education Project, 1064 27th Street, San Francisco, CA 94110.

NATIONAL STORYTELLING RESOURCE CENTER — Is an organization specializing in exploring and upgrading the quality of storytelling techniques. It holds an annual storytelling convention as well as serving as a comprehensive resource center. A special grant is making it possible for this group to compile a unique collection of folk tales. Write to National Storytelling Resource Center, P.O. Box 112, Jonesborough, TN 37659.

ONTARIO PUPPETRY ASSOCIATION — A Canadian puppetry organization offering various activities and services. Write to: Kenneth McKay, Executive Secretary, 10 Skyview Crescent, Willowdale, Ontario M2J 1B6, Canada.

BRITISH PUPPET CENTRE — A British group offering various services. Write to: British Puppet Centre, Battersea Town Hall, Lavender Hill, London S.W.11, England.

BRITISH PUPPET AND MODEL THEATRE GUILD — A British group offering various services. Write to: British Puppet and Model Theatre Guild, Mr. C. Shapley, Hon. Secretary, 7 Logan Street, London, SW England.

THE EDUCATIONAL PUPPETRY ASSOCIATION — A British group involved in using puppetry in education. Write to: Mr. A. B. Philpott, Director, 23A Southampton Place, London WC1A 2BP, England.

UNIMA ORGANIZATIONS — An international organization with a broad range of activities, including an international annual festival, held at various parts of the world. Write to: in USA UNIMA, Mrs. Mollie Falkenstein, General Secretary, 132 Chiquita Street, Laguna Beach, CA. 92651. in Europe, British Section of UNIMA, Mr. Jan Bussell, 10 Riverside, Egham, Surrey, England.

Puppet Manufacturers

NASCT REXPRO STUDIOS — Offers a unique, inexpensive line of over 300 whimsical puppet characters, specifically designed for loan services, storytelling and show productions within the library system. Puppets for circulation are rugged and washable mitt-type puppets that can easily be packaged in loan bags. Librarians can interchange puppets periodically with books, filmstrips, cassettes and other media. Included in the selection are: almost every type of animal imaginable (anteater, penguin, platypus, octopus, minnow, crab, shrew, raccoon, shark, donkey, are a few examples); representational puppets (such as rain, night & day, house, flower, etc.); people of any ilk, time or nationality); and fairy tale characters. The company also creates a line of cassette puppet plays. Write to: Nancy Renfro Studios, 424 Round Mountain Drive, Austin, Texas 78734.

POSSUM TROT — Markets an extensive line of cuddly, furry animal characters. Includes woodland creatures such as bunnies and opossums as well as a variety of other animals. Very appealing. Write to: Possum Trot, P.O. Box 240, McKee, KY 40447.

MUPPET PUPPETS — Are available through the following two manufacturers: Fisher-Price Toys (a division of Quaker Oats) manufactures Rowlf the Dog, hand puppet, and dolls of "The Muppet Show" characters, Kermit the Frog, Fozzie Bear, Animal and Sam-ple; Child Guidance manufactures "Sesame Street" characters, Ernie and Bert hand puppets.

PUPPET FACTORY — Markets a line of inexpensive, lovable puppet characters, including a huggable-hooed bird, hippo, turtle and other imaginative natures. Write to: Puppet Factory, 186 S. Whisman Road, Mountain View, CA 94041.

REEVES INTERNATIONAL, INC. — Distributes high-quality, inexpensive line of Czechoslovakian made "Steiff" and "Reeves" brand puppets. Write to: Reeves International, Inc., 1107 Broadway, New York, New York 10010.

IRENE RIEDLAND — Created the playful puppets for the James A. Michener Library as shown in the book on page 41. She custom makes other puppets for libraries. Write to: Irene Riedland, Route No. 1, Box 110, Coupeville, PA 18036.

RUPPY ROLLOON PUPPETS, INC. — Creates custom made puppets and scenery to order. Write to: Ruppy Rolloon Puppets, Inc., 324 Bon Venture, Amarillo, TX 40598.

CHARLENE SCHRADER — Carves a line of soft, plump animal hand puppets. Will custom to order, write to: Charlene Schrader, 407 Ingleside, San Antonio, TX 78228.

L. S. SHORT CO., INC. — Carves a line of nicely detailed finger puppets. Write to: L. S. Short Company, Inc., 1140 Broadway, New York, N.Y. 1001.

LEONING PRESS — Sells fairy tale sets to both hand and finger puppets, which include scripts and instructions for play production. Larger puppets are in a Muppet style. Write to: Leoning Press, 750 Adrian Way, San Rafael, C. 94903.

PUPPET PRODUCTIONS — Carves an extensive line of colorful, muppet-like people of varied body types. Also a line of fashioning animal puppets. This company markets an extensive selection of script and cassette tapes geared to Bible and Sunday school themes. Write to: Puppet Productions, P.O. Box 02406, S. Diego, C.A. 92120.

ORACLE-ED CONCEPTS, INC. — Markets puppets with "Cat in the Hat" and "Sam I Am" highlights. Write to: Douglas Company, Inc., Keene, New Hampshire.

PACK-A-LUCK — Markets a line of cute animal and people hand puppets which feature a flexible "sock" talking mouth. Write to: Pack-a-Luck, P.O. Box 19010, Tucson, AZ.

R. DALEY & COMPANY — This toy manufacturer has a large selection of puppets in various types and materials. Write to: R. Daley, P.O. Box 7740, Bitter Annex, San Francisco, CA 94120.

FAO SCHWARZ — This well known toy store offers a constant selection of quality puppets from around the world. Write to: FAO Schwarz, Fifth at 58th Street, New York, New York 10022.

SELF-EXPRESSION, INC. — A resource center of puppet items has varied manufacturers and crafters, specializing in educational puppets. Write to: Self-Expression, P.O. Box 69, Mt. Laker, N.J. 07046.

For more addresses and information on puppet manufacturers and sources, write to: TOY MANUFACTURERS OF AMERICA, 200 Fifth Avenue,New York, N.Y. 10010.

Recording

THE KING STREET RECORDING COMPANY — Offers custom recording, editing and duplication of tapes, cassettes, and 8-track cartridges. Do recordings can be improved, and damaged recordings repaired. Complete soundtracks with voices, music and sound effects can be created for plays, puppet shows or audio-visual presentations. Write or call: The King Street Recording Company P.O. Box 402, Malvern, PA 19355 (215) 647-4565.

Stages and Equipment

PUPPET HARDWARE and WURST'S HELLO PUPPETS — Offer collect stages to libraries and professionals. Both feature portable and collapsible "legs" as well as curtain to individual needs. The former constructs with steel pipes, the latter with wood framing. Write to: Puppet Hardware, 730 Exton Road, Erie, OH 44306 or Marty's Hello Puppets, 327 Boone Road, Media, PA 19063.

CASTLEBRIDGE, INC. — Markets a lightweight, plastic conventional stage with window opening, ideal for a puppet corner or informal table-top performances, seen on page 51. Order #S-100 Cost: $21.00. Write to: Castlebridge Inc., Box 61, Tenafly, N.J. 12070.

Puppet Supplies

[illegible] — This craft supply shop carries an excellent supply of felt heads, eyes and other accessories, useful for making puppets. They also have some puppet making books and patterns. Write to: Shepherd's, 1257 South 84th Street, Omaha, NE 68124.

[illegible] — Markets a line of inexpensive felt puppet kits. Write to: Central Hobby Allied Pub Corporation, 66 Starkdale, Bloomingdale, N.J.

[illegible] — Order from this company for Vogue "Vogimal" Collection of funny and colorful food-shaped dolls, with a few surprises, such as gear with faces (made a zip-up pod, etc.) convert into puppets. Write to: Possessables Toys, Inc. Brand, Vermont (Rte6).

[illegible] — Supplies felt of wide color selection. Write to: Eastern Mills, Box 1[illegible], Chelsea, Mass. 02150.

[illegible] — Supplies craft items such as styrofoam balls and cone. Write to: American Handicrafts Co., P.O. Box 2002, Fort Worth, TX.

Hang-up Bags

[illegible] — Makes a line of various sized, inexpensive ($2p each), plastic hang-up bags. Write to: MONARCH, Georgetown, CT 06829.

[illegible] — Makes a line of more expensive ($1.25 each), but long-lasting hang-up bags. Write to: Denoo Educational, Box 7188, Madison, WI 53707.

Puppet Books

The following puppetry books and items are taken from an annotated list (continued), compiled by the Puppetry Guild. All items are available from:

[illegible]
Mary Samuelds, Director
[illegible]

BOOKS

[illegible] — Puppets throughout the ages, covering all forms and types from all corners of the globe are presented. $15.95. (400 Plus).

[illegible] — Twelve puppet plays based on the lives of Old Testament characters, blend of contemporary and traditional "Biblical" language. $1.95 Baker.

[illegible] — A book of value for all puppeteers, from beginner to advanced. Methods of constructing and manipulating puppets of all kinds are given in detail, accompanied by clear, easy-to-follow diagrams. $10.95. (272 Plus).

[illegible] — Technical, historical and biographical aspects of puppetry covered in this comprehensive handbook. $9.95. (368 Plus).

[illegible] — A complete experimental theatre in miniature. A comprehensive record of one man's experiments with the puppet theatre. $25.95. (272 Plus).

[illegible] — Over 50 puppets, easily made of felt, are described, including both hand puppets and marionettes. $4.95. (272 Plus).

[illegible] — These plays have proved successful and are particularly suitable for school use. Many animal characters are used and the scenery is simple. $2.95. (368 Plus).

[illegible] — A manual of production for puppeteers by two master puppet showmen. Design, scene and puppet design, lighting, sound, movement and manipulation, and other suggestions on setting plays and conducting rehearsals. $4.95. (288 Plus).

[illegible] — This manual for puppets make up the first half of the book. Text in the last half of the books could be made into puppets with few changes. $5.95. (87) Drake Publishers.

[illegible] :: Various puppet plays suitable for schoolgirl production have been adapted from American and other sources, presented in words and simple tech. niques. $6.00. 1975. 144p. illus.

[illegible] :: A practical handbook for an expert craftsman and professional puppeteer who has his own puppet theatre in Budapest. Contains detailed designs for a variety of mechanisms of rod controls and the techniques for their manipulation. $6.00. 1972. 87p.

[illegible] :: The emphasis is on paper bag puppets, paper sacks puppets, and shadow puppets. There plays are included. Recommendations. French & Lyle, and an original play by the author, A Visit to Outer Space. $5.00 hardback, $2.50 paperback. 1968. 144p.

[illegible] :: Material for those interested in the history of puppets, toys, and English social life in the early 1800's. $3.00. 1968. illus.

[illegible] :: "What to do" with a puppet once it's made. Discusses building a stage from a single story, and creates effective productions. For plays for home or classroom. $6.00. 1974. illus.

[illegible] :: Concrete making hand puppets and rod puppets. Many suggestions for simple stages, lighting and sound. $6.00. 1971. illus. New York Graphic Society.

[illegible] :: Paper puppets for actors, buttons, and "stickers" (or posters). Includes patterns for animals, a clown, and an entire French and Lyle show. $6.00. 1972. 7 lithos.

[illegible] :: Material for those interested in the history of puppets, toys, and English social life in the early 1800's. $3.00. 1968. illus.

[illegible] :: A method of making hand puppets, which has been called "the Montessori of the puppet world." Used puppet theatrical technique, including some use improvisation, role characterization and other fundamental elements are covered in relation available tools. $6.00. 1971. 7 lithos.

[illegible] :: A complete book of marionette craft, including the positioning of strings, for the beginning puppeteer. $6.75. 1972. illus.

[illegible] :: Detailed pattern and instruction book for making seven hand puppets. $5.00. 1971. illus.

[illegible] :: Explicit directions for making inexpensive puppets with diagrams of necessary scenery and costumes. Written simply so it may be used by children 9-10 years of age. Includes nine puppet plays. $6.00. 1961. illus.

[illegible] :: An excellent book for the young or beginning puppeteer, with many patterns. Primary on the making and manipulation of hand puppets, it also includes material on rod puppets, stage scenery, etc., as well as seven short plays and play ideas. $7.00. 1972. illus.

[illegible] :: A French and folk tale to be enjoyed for its delightful illustrations which fill every page. $6.00. 1967. 144p.

[illegible] :: An excellent history as well as delightful reading by a famous puppeteer and international authority on puppetry and for the toy theatre. $12.00. 1974. illus.

[illegible] :: Covers not only the history of European, Near- and Far-Eastern puppetry but also the little known world of remarkable Armenian. Includes the text of the puppet play "St. Gregory." $5.00. paperbound.

[illegible] :: Material for those interested in the history of puppets, toys, and English social life in the early 1800's. $3.00. 1968. illus.

[illegible] :: Instructions for the traditional circus puppets, plus all the puppets. All aspects of their construction fully described with complete diagrams and

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how to make them simply and inexpensively. Several plays are included, some of them based on favorite Bible characters. $2.50 paperbound. 1972 Moody.

PAMPHLETS

BLACK THEATRE, Coad Canada Puppets – This theatrical staging technique, relatively new to North America, is well explained and clearly diagrammed. $3.00.

BRING ON THE PUPPETS!, Helen Ferguson – Simple puppets for use in Church-School teachings are described and illustrated including patterns. For different age levels. Six plays using various kinds of puppets, among them "The Christmas story" and "The Story of Hanukkah." $3.25

CLASSROOM STAGES, Coad Canada Puppets – It contains detailed plans and explanation of five different kinds of stages, plus a "versatile" stage which can be converted to many uses. $3.00.

FELT PUPPETS, Harold Mangelsen and Sons – Contains detailed instruction and patterns for seventeen hand puppets made of felt. $1.25.

A MANUAL OF HAND PUPPET MANIPULATION, Lettie Connell Schubert – So little has been written on this subject that, not only beginners in hand puppetry, but even "experienced" puppeteers would benefit from the experiments and exercises suggested. $1.25.

PUPPENSPIEL IN GRAPHIC UND MALEREI: ITALIEN, Hans R. Purschke – This is the first publication devoted entirely to puppet graphics. This first collection shows Italian puppetry through 53 pictures. $2.75.

PUPPENSPIEL IN GRAPHIC UND MALEREI: DEUTSCHLAND I – This collection has just been published, and will be followed by collections of etchings, lithographs and paintings from France, England, etc. $2.75.

PUPPET THEATRE MANAGEMENT, Coad Canada Puppets – Outlines step by step the business operation involved in a successful puppet theater. Invaluable help for the beginning puppeteer. Bibliography. $3.00

PUPPETRY IN RELIGIOUS EDUCATION, Rev. William Jacoby – A mimeographed booklet by a minister who used puppets frequently in his church services. $1.25.

PUPPETS FOR THE CLASSROOM, Alison Vandergun – A book for teachers who wish to introduce puppetry into the classroom. Puppets are designed to be quick and simple to make, and easy to teach. A loose folded sheet of patterns is included. $2.50.

PUPPETS FROM POLYFOAM: SPONGE-EES, Bruce Chessé and Beverly Armstrong—There is special emphasis on construction of features in this book of guidelines for using polyfoam to construct quick and interesting hand puppets with glue or staple gun. $2.50. 1975 Early Stages.

PUPPETS OF AUSTRALIA, Compiled by Norman Hetherington – The work of 38 puppeteers or puppet companies is presented in this pamphlet made possible by the Australian Council for the Arts. $2.50.

ROD PUPPETS, Coad Canada Puppets – Clear and precise diagrams and illustrations with tips on fabrics, paints, and other materials to make rod puppets. $2.00.

SHADOW PUPPET KNOW-HOW, Betty Polus – A pamphlet packed with information of the fundamentals of shadow puppet materials and techniques. $2.00.

START WITH A BALLOON, R. C. Nick LeFeuvre – A step-by-step explanation of the method used in making puppet hands using a balloon as a base. $.65.

USING PUPPETS IN SCHOOLS, Coad Canada Puppets – The emphasis in this publication is on the effective use of hand puppets in a school situation rather than on puppet construction. $3.00.

INDIVIDUAL PLAYS

THE SILVER SERIES OF PUPPET PLAYS – Nineteen plays, many adapted from the classics, others written especially for this series. $1.00 each. Branden Publications: "Horns Of The Moon, Lisl Beer; Somebody—Nothing, Ancient Japanese Farce, edited by Lesl Beer; The Unwilling Doctor, Moliere; Kasper, The Portrait Painter, Franz Pocci; Punch And Judy, from several texts, edited by Lisl Beer; Sir Eglamore And The Dragon, Lisl Beer; Jonah And The Whale, Lisl Beer; Only Three Wishes

Challis Walker; Orlando Furioso, Adrian Van de Horst; The Two Deaf Men, Victor E. Francois; The Wishing Fairy, Franz Pocci; Great Is Kush, Lisl Beer; Second Shepherd's Play, from the Townley Cycle Manuscript; The Prince And The Mermaid, Lisl Beer; The Emperor And The Nightingale, Hans Christian Andersen; Mr. Vinegar, Lisl Beer; The Neighbors, Louis-Emile Duranty; Chimpanzee, The Darwin Ape, Franz Pocci; Punch Plays Teacher, Louis-Emile Duranty

1970 AWARD WINNING PLAYS

BAD LUCK, GOOD LUCK, Wanda Korybut – Peter, a poor peasant lad, who attributed his wealthy cousin's success to good luck, goes in search of a mythical character, his own Good Luck. He is thwarted by a haunted house, skeletons and a dragon. Written for hand puppets. Playing time one hour. $1.25.

SPACESHIP TO CLOUDLAND, Harold Lynch – Benjy and Professor Von Bump have a thrilling adventure in a space ship, which, out of control, visits Cloudland, Balloonville and Cloud Mouse Country. Written for marionettes including a "break-away" giant. About one hour playing time. $1.25.

THE OCCUPANTS, Eleanor Boyland – That wonderful night in Bethlehem, as told by the animals in the stable. Original music included. About 50 minutes playing time. $1.25.

ADDITIONAL PLAYS

PLAYS ADAPTED BY HELEN HAIMAN JOSEPH – Ali Baba; Cinderella; Hansel and Gretel; Jack and the Beanstalk; Pinocchio; Sleeping Beauty; Snow White. $1.00 each.

THE SACRED HORSE, Vivian Michael – A puppet play for rod puppets or marionettes. Not for beginners. Friendship is the theme of this play which can become a dramatic performance with all the atmosphere of old China. $1.25.

THE THREE WISHES, Vivian Michael – An interesting version of this age-old tale of the woodcutter and the "sausages." For hand puppets or marionettes. $1.25.

TWO CHRISTMAS PUPPET PLAYS – Two plays, "Little Lost Angel" by Sarah Leslie, and "The Christmas Stowaway" by Hazel Royce Gowdy. Reprinted from the Puppetry Journal. $1.00.

MISCELLANEOUS

CLOTH HAND PUPPET PATTERN, Lewis Mahlmann – For those who like to sew—not the rag doll type but a shaped puppet pattern that even permits you to change the profile of the face for various characters. Step by step, very definite instructions. $1.25.

All plays royalty free to members of Puppeteers of America

Books for Sound

The following book list, compiled by Constance Champlin, is an excellent source to involve children with making sounds in stories:

PRIMARY LEVEL

THE CAMEL WHO TOOK A WALK by Jack Tworkow

GILBERTO AND THE WIND by Marie Hall Ets

A KISS FOR LITTLE BEAR by Else Minarik

BUZZ BUZZ BUZZ by Byron Barton

WHY MOSQUITOS BUZZ IN PEOPLE'S EARS by Vera Aardena

ONE FINE DAY by Nonny Hogrogian

THE MAN WHO WAS TALL in LISTEN! AND HELP TELL THE STORY by Bernice Wells Carlson, Abingdon Press, 1965

TOO MUCH NOISE by Ann McGovern

CHICKEN SOUP AND RICE by Maurice Sendak

THE JACK-O-LANTERN BLEW OUT IN THE FOREST by Marie Ets

THE LION HUNT in JUBA THIS AND JUBA THAT by Virginia Trashjian, Little Brown, 1969.

THE BRAVE LITTLE INDIAN retold by Bill and Bernard Martin

INTERMEDIATE LEVEL

LENTIL by Robert McCloskey

"Noise" (poem) by J. Pope in THE ROBERST ENGLISH SERIES, 4th Book

HOW DUNNO TOOK A RIDE IN A SODA-WATER CAR by Nikolai Nosor in A HARVEST OF RUSSIAN CHILDREN'S LITERATURE edited by Miriam Morton

THE TELL TALE HEART by Edgar Allen Poe

"The Conjure Wives" by Frances Wickes in GHOSTS AND GOBLINS

"The Story of Augustus Who Would Not Have Any Soup" by Heinrich Hoffman. In BEASTLY BOYS AND GHASTLY GIRLS, compiled by Wm. Cole, World. 1964. pp. 48-49.

Additional Publications

PUPPETS FOR DREAMING AND SCHEMING, Judy Sims and Beverly Armstrong – A new sourcebook for those doing educational puppetry with children. Packed with imaginative ideas, scripts, lessons and patterns. Write to: Early Stages, P.O. Box 5027, Walnut Creek, CA 94596.

BOOKLETS ABOUT PUPPETS, Betty Polus – A varied selection of themes is offered here, such as: bread-dough puppets; doorway puppet stages; a bilingual puppetry experience; shadow puppets; and lighting a stage. Betty Polus suggested the ideas for "Mice are Nice" elsewhere in this book. Write to: Betty Polus Folk Puppet Theater, 14755 Two Bar Road, Boulder Creeks, CA 95006.

PUPPET PLAYS FROM FAVORITE STORIES, Lewis Hahlmann and David Cadwalader Jones – A new collection of one-act plays adapted from famous fairy tales and stories. Plays, Inc.

LEARNING THROUGH PUPPETS, Annie Aleskovsky – A good book with a simple approach to using puppets in plays. Scripts include special learning experiences for children, covering themes such as "teasing" and "being small." Allen Raymond, Inc. Publishing.

PACK-O-FUN – Is a monthly craft magazine that incorporates puppet patterns and ideas from time to time. Write to: Pack-O-Fun, 14 Main Street, Park Ridge, IL 60068.

PUPPETRY, THE ULTIMATE DISGUISE, George Latshaw – An excellent theater handbook written by a master to train the student in areas of design, construction, production and other facets of puppeteering. Richard Rosen Press, Inc.

PUPPETS AND THERAPY, A. R. Philpott – This book brings together innovative ideas and experiments in the use of puppets and puppetry with the handicapped, the emotionally and mentally impaired. Plays, Inc.

THE ART OF MAKING PUPPETS AND MARIONETTES, Charleen Davis Roth – A good book for making soft puppets of varied types, including patterns for lovable animals. Chilton Book Company.

LET'S START A PUPPET THEATRE, Benny E. Andersen – An excellent book on fresh ideas in puppet making of all sorts, stages and general advice. Van Nos Reinhold.

Creative Dramatics Books

compiled by Connie Champlin

STORYTELLER, Ramon R. Ross – A superb book on developing skills in storytelling. Imaginatively and simply presented, this book includes ideas on utilizing songs, puppets,

flannelboard and game exercises to enrich storytelling. 1975 Charles E. Merrill Publishing Co.

CHILDREN AND DRAMATICS, Richard Crosscup – A well written, comprehensive introduction to different forms of dramatics for children, beginning with the pre-school child and continuing through the high school years. The book's main strength lies in its power to inspire the reader to awaken the potential creativity in each child, thereby enriching the child's whole life. An excellent book. 1966 Charles Scribner's.

DEVELOPMENT THROUGH DRAMA, Brian Way – A thorough discussion of drama in education. Way stresses the use of drama in the development of the whole child. Of special interest are: Chapter 3, "Begin from where you are" which discusses how to involve children in sound stories using an arrow for control; and Chapter 4, "Imagination" which discusses how to use stories and sounds to stimulate children's use of their imaginations. An excellent book, highly recommended. 1967 Humanities Press.

ORAL INTERPRETATION OF CHILDREN'S LITERATURE, Harriet Bamman – A concise and informative guide to the principles, techniques, and materials available for aiding children to express themselves through literature. Includes excellent bibliographies with suggestions for teaching. A how-to book dealing with oral reading, interpretation of poetry, choral speaking, and storytelling. 1971 William Brown.

LET'S PRETEND IT HAPPENED TO YOU, Bernice Wells Carlson – The relationship between fictional chartcteristics and real people is the basis for the creative dramatic activities presented in this book. The author describes how to present this type of creative dramatics to children. It includes eleven stories to be played with an introductory activity for each. 1973 Abington Press.

TEACHING WITH CREATIVE DRAMATICS, June Cottrell – An excellent introduction to creative dramatics for anyone working with children. Librarians will find the ideas for involving children in stories through sensory and pantomime experiences very useful. 1975 National Textbook Co.

PUSH BACK THE DESKS, Albert Cullum – How Mr. Cullum integrated creative drama principles into his classroom teaching is the subject of this title. Of particular interest to librarians are the chapters dealing with, "Book Blabs," "Poetry Pot," and "Hallway Hoofbeats." 1967 Citation Press.

CREATIVE DRAMATICS AND THE CLASSROOM TEACHER, Ruth Heinig and Lyda Stillwell – A very detailed explanation of creative dramatics techniques. Especially valuable because the extensive annotated bibliographies of materials suitable for pantomime, dialogue scenes, and story dramatization. 1974 Prentice-Hall.

SEVEN SOUND AND MOTION STORIES, Joanna H. Kraus – Seven sound and motion stories that can be used for dramatic activity that can form the basis of a creative dramatics session. Contains both traditional and more stories. Also included is a three scene play, "A Tale of Oniroku," which is based on a Japanese folk tale that resembles "Rumplestiltskin." 1971. New Plays For Children (see next page).

CREATIVE DRAMA IN THE ELEMENTARY SCHOOL, Barbara McIntyre – A practical book aimed at the teacher with little or no drama background. Presents ways of using the dramatic process to stimulate the learning of language. Librarians will find the sections dealing with development of poetry and prose, and the interpretation of literature very informative. 1974 F. E. Peacock Pub.

CHILDREN'S LITERATURE FOR DRAMATIZATION, Geraldine B. Siks – Contains poetry and stories that invite action and characterization. Includes material suitable for young and older children. 1964 Harper and Row.

PLAYMAKING WITH CHILDREN, Winifred Ward – Winifred Ward is greatly responsible for the growth of creative dramatics in the United States. This book describes in detail her approach to creative dramatics. Librarians will find it a valuable book since it contains philosophy as well as a step-by-step approach to creative dramatics activities. 1957 Century Crofts, 2nd ed.

STORIES, compiled by Marilyn Berg Tarusso – A list of stories to tell and read aloud, published by the New York Public Library. $3.50. Order from The Office of Branch Libraries, The New York Public Library, 8 East 40th Street, New York, N.Y. 10016.

Publishers of Plays and Materials for Children's Theatre

ANCHORAGE PRESS, INC., Cloverlo , Anchorage, Kentucky 40223

THE COACH HOUSE PRESS, INC., 53 West Jackson Blvd., Chicago, Illinois 60604

NEW PLAYS FOR CHILDREN, Box 273, Rowayton, Ct. 10685

YOUNG AUDIENCE SCRIPTS, 9140-146 A Street, Edmonton, Alberta, Canada

NEW PLAYS CATALOGUE, c/o Beverly Sturgill, 576 Polk Street, Twin Falls, Idaho 83301

SAMUEL FRENCH, INC., 25 West 45th Street, New York, N.Y. 10036

THE DRAMATIC PUBLISHING COMPANY, 86 E. Randolph St., Chicago, Illinois 60601

DRAMATISTS PLAY SERVICE, INC., 440 Park Avenue, South New York, N.Y. 10016

PLAYS, INC., Publishers, 8 Arlington Street, Boston, Mass. 02116

BAKER PLAYS, 100 Summer Street, Boston, Mass. 02110

DAVID McKAY COMPANY, INC., 750 Third Avenue, New York, N.Y. 10017

STAGE MAGIC PLAYS, P.O. Box 246, Schulenburg, Texas 78956

PIONEER DRAMA SERVICE, 2171 S. Colorado Blvd., Denver, Colorado 80222

PICKWICK PRESS, Box 4847, Midland, Texas 79701

INVOLVEMENT DRAMATICS, Oklahoma City University, N.W., 23rd and Blackwelder, Oklahoma City, Oklahoma 73106

TAMS-WITMARK MUSIC LIBRARY, INC., 757 Third Avenue, N.Y., N.Y. 10017

ROGERS AND HAMMERSTEIN LIBRARY, 598 Madison Avenue, N.Y., N.Y. 10022

MUSIC THEATRE INTERNATIONAL, 119 West 57th St., New York, N.Y. 10019

THEATRE ARTS BOOKS, 333 Sixth Avenue, New York, N.Y. 10014

Films

ABC OF PUPPETMAKING (10) minutes) Part one and part two available. Bailey Films, Inc., 6509 De Longe Avenue, Hollywood, CA.

LET'S MAKE PUPPETS (11 minutes) Visual Aids Service, University of Illinois, Division of University Extension, 704 S. Sixth Street, Champaign, Illinois 61822

SIMPLE HAND PUPPETS (18 minutes) A Trend Production, by Walt Disney, 477 Madison Avenue, New York 22, N.Y.

Filmstrips

OLIVER, WILLIE AND PETER (a film strip about making puppets) The Dow Chemical Company, Distributed by Chartmakers, Inc., 480 Lexington Avenue, N.Y. 17, N.Y.

PUPPETS (35 minutes) Konrad Prothman, 2787 Milburn Avenue, Baldwin, L.I., N.Y.